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Our guest editor

SOPHIE ALDRED

hosts a special look back
at Season Twenty-Seven!

Featuring John Nathan-Turner Andrew Cartmel Mike Tucker Dav
Marc Platt Keff McCulloch John Normington Georgina Hale Nei
Rachel Bell Robin Mukherjee Mark A

It had to happen. First Joan Collins edits an issue of *Vogue*, Cherie Blair gets a crack at *Prima*, then my brother joins the editorial team of *Loaded*. And finally Gary Gillatt is mad enough to let me get my grubby little protuberances on **DWM** for a month. So here it is: welcome to Issue 255 edited by yours truly.

Actually, I think there are a couple of ulterior motives at work. One is that Gary can have a month off in the Caribbean, far from the toil and turmoil of Tunbridge Wells, sipping rum and Tizer as he gazes into the wide blue yonder. Two is that they couldn't find anyone else to make the coffee in the Marvel office and I happened to have a jar of Gold Blend in. Three, which is rather nearer the truth I fancy, is that Gary's kindly remembered that this month marks my tenth anniversary in television and has decided to mark the occasion. Yes, dear reader, ten years ago this very week (if, like the good fan you are you have purchased this magazine on its day of publication) I first pushed open the big glass door to BBC TV Centre . . .

I can't quite believe that ten whole years have gone by since Ace met Sylvester's Doctor on Iceworld and were the only two characters to slip and slide around on the polystyrene ice. That, and because I am the only person who ever laughs at Sylv's jokes, formed the basis of a beautiful friendship both on and off screen.

Who would have thought that ten years on I would have:

a] Nearly died twice, courtesy of the BBC, but as compensation now star in their safety training video;

b] Interviewed the Spice Girls on Saturday morning telly, doing a Cilla Black *Blind Date* impersonation complete with red wig and teeth made out of a polystyrene cup;

c] Become (by the time you read this) a very happily married woman with a husband who actually quite likes coming to conventions and propping up the bar.

But seriously folks, without wishing to sound too Gaby Roslin gushy, if it hadn't been for you lot I wouldn't have had half the fun I've had in the last ten years: working on the series with some of our best actors and then bumping into them again at conventions; visiting America and meeting some fascinating people; having a book published; and, of course, the ultimate challenge, editing **DWM**! So what better place to say "thanks folks" for a marvellous ten years – and let's hope there'll be plenty of *Doctor Who* around to fill up the next decade at least . . .

Sophie Aldred x

Editor **Sophie Aldred**
Flunkeys **Gary Gillatt**
Alan Barnes
Art drones **Michael Yeowell**
Gary Gillatt

Thanks to **Mark Ayres, Bill Baggs, Rachel Bell, Vanessa Bishop, Nick Briggs, David Brunt, Andrew Cartmel, Stephen Cole, Sue Cowley, John Freeman, Kate Green, Georgina Hale, Keff McCulloch, David A McIntee, Mark Morris, Robin Mukherjee, John Normington, Neil Penswick, Andrew Pixley, Marc Platt, Adrian Rigelsford, Steve Roberts, Gary Russell, Simon Sadler, Ed Salt, Mike Tucker, Paul Vanezis, Paul Vyse, Ed Young, BBC Books, BBC Video, In-Vision**

For details of current
subscription rates, see page 25

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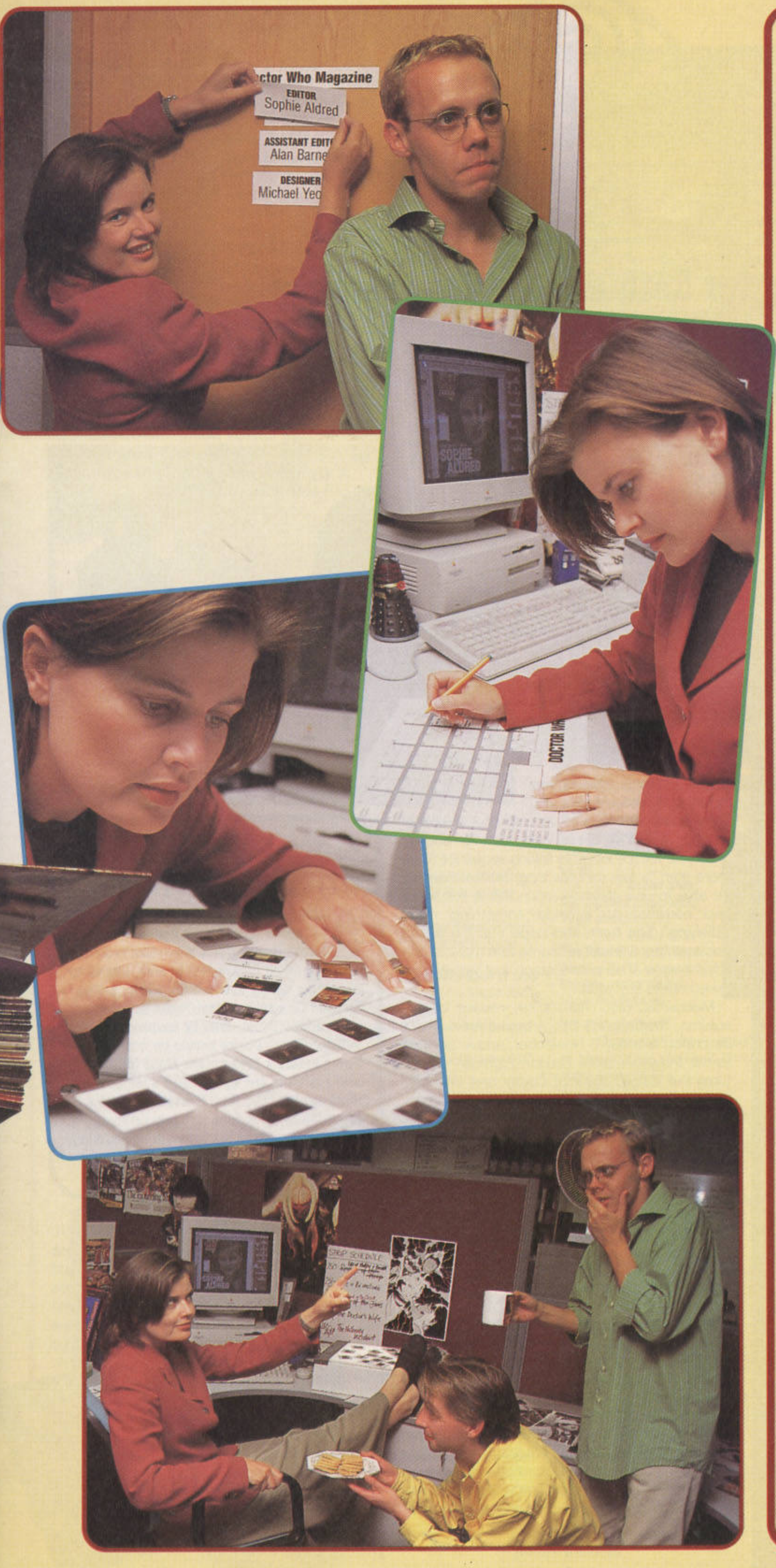
on 0171 833 8030

Sophie's choices!

Main pic Doing some homework!
Clockwise from top I meet my new little helpers – Alan, Gary and Michael . . . Alan talks me through the work already commissioned . . . Taking over the office as Gary is banished to the storeroom! . . . Finalising the pagination for the issue . . . "That had better be herbal tea or there's gonna be trouble, Mister!" . . . Choosing pictures for the *Dragonfire* archive



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Gallifrey Guardian

Clips documentary for 35th anniversary release

Ice Warriors special heats up!

The self-dubbed Restoration Team responsible for, among others, *The Five Doctors Special Edition* and June's remastered *War Machines* release have been asked to by BBC Video to put together a special documentary which will be a highlight of *Doctor Who*'s 35th anniversary celebrations in November 1998.

Steve Roberts, Paul Vanezis and Ralph Montagu have been asked to provide a two-and-a-half hour long package over two tapes – comprising the four existing episodes of the Season Five adventure *The Ice Warriors*, a linking sequence to cover the two missing episodes, and a 45-minute programme to showcase not only the clips from lost adventures found in Australia last year, but other rare material from the BBC vaults (clips from *The Daleks' Master Plan*, for example). The programme will seek to tell the full story of the mass junkings of the seventies and subsequent attempts to recover the episodes. Talking to **DWM**, Steve said that he doesn't anticipate the *Ice Warriors* linking sequence to be more than "a few minutes long, but we hope to be able to use graphics, soundbites, telesnaps and narration to provide something really satisfying". The team also hope that the added documentary will feature "some rare material and a few pieces of surprise footage, but we've been asked not to say what . . ."

Meanwhile, BBC Video's key release for this autumn, *The E-Space Trilogy* boxed set, will now be out on Monday 3 November, and in addition to the three complete Season Eighteen adventures *Full Circle*, *State of Decay* and *Warriors' Gate*, will include special video footage from the upcoming *Doctor Who* CD-Rom [see **DWM** 254]. Apparently, the boxed set won't highlight the story titles to avoid confusion with that same month's release of Michael Palin's new globetrotting travelogue series, *Full Circle*!

WHO IS TOM BAKER?
unauthorised

Win Tom!

We've got five copies of the new video *Who is Tom Baker? Unauthorised* to be won courtesy Visual. Centred around an extensive 1978 interview with Tom, the tape, also featuring recollections from Elisabeth Sladen, Nicholas Courtney, Terrance Dicks and Matthew Waterhouse, is priced £12.99, available from all good stockists and will be reviewed next month – but you can get your paws on a copy by simply setting an Ode to Tom to the tune of any Number One from the last six months (warning: any entitled *TommmBop* will be immediately disqualified. Unless they're really good). Send your ditty on the back of a postcard to TEETH AND CURLS at the editorial address on page three. Best five win.

XII
DOCTOR WHO
VI

Win time!

Plus we've nine *Doctor Who* wall clocks to win courtesy Mister O Art & Design Workshop. These TV Movie-themed clocks come in a choice of three designs and are 18 inches in diameter (further details from Mister O, 102-104 Crestaham Mews, Kings Road, Herne Bay, Kent CT6 5RE). To win, simply tell us the time shown on the grandfather clock face of the Master's disguised TARDIS in *The Keeper of Traken*. Answers on the back of a postcard by 25 September to TIME AND TIDE MELT THE SNOWMAN at the editorial address on page three. First nine out of Neska's litter tray win.

More BBC Books titles confirmed

Additions to BBC Books' 1998 schedule include a second John Peel-authored Eighth Doctor Dalek adventure in April, and a Terrance Dicks novel in May. Intending to cast his net for new authors wider, editor Stephen Cole tells us that "talks have begun with various *Doctor Who* TV scriptwriters".

Other Eighth Doctor novels for next year are Paul Leonard's *Dreamstone Moon* in May, with Jon Blum and Kate Orman's tentatively titled *Seeing I* and Gary Russell's *Placebo Effect* following in June and July respectively. An audio version of the forthcoming anthology *Short Trips* is planned for August, and will be read by "one or more" series personalities.

Gallifrey Guardian 24 hours a day!

DWM on TV!

DWM is moving with the information technology revolution. No, we're not crashing into the nineties with a swanky web-site, but taking a more typically retro route (via the seventies) by offering a special teletext service!

We've joined up with UK Gold (who are currently showing *Doctor Who* every weekday night at 7.20pm, and an omnibus edition every Sunday) and their teletext provider Intelfax to provide a TV version of your favourite magazine.

DWM's main menu can be found on page 270 of UK Gold Text, guiding you to potted versions of *Gallifrey Guardian*, *Collectors' Heaven* and *Shelf Life*, as well as some behind-the-scenes notes on the week's episodes, an events listing and competitions. We've started small for the moment, but over the coming weeks the service will expand in an attempt to capture in pixels to true fact-and-gag-packed frenzy that is today's DWM (cough).

If you have any suggestions for material you'd like to see on our pages, then drop a line to the editorial address.

UK GOLD

In brief . . .

Shooting on BBV's video-only drama *Auton* wrapped on Friday 4 July. We'll be running a larger feature on this new film soon – but in the meantime, here's a picture of a plastic nasty . . . Tom Baker will be recording a special introduction for Reeltime Pictures' 8 September release of his goretastic early seventies horror flick *The Mutations*, also starring the late Donald Pleasence . . . **Sarah Sutton, aka Nyssa, will be guesting at a special event hosted by Sheffield's The Watchers group on Saturday 2 August at Sheffield Hallam University at 11.30am. Tickets are £7.00 each with SAE from 6 Ridgeway Avenue, Bolsover, Chesterfield, Derbyshire S44 6XQ – but you'll have to be quick . . .** and finally, Virgin Publishing are selling off the full-size Dalek that's accompanied its authors on book signings and the like over the last few years. This gun-metal grey grisly is built to BBC specifications and comes with a letter of authenticity, but the eventual purchaser will have to arrange to collect it from Virgin HQ themselves. Serious offers only please to Rebecca Levene at Virgin Publishing, 332 Ladbroke Grove, London W10 5AH . . .

Outside the Spaceship

compiled by Dominic May

Television Documentary *More Than 30 Years in the TARDIS* will be shown on UK Gold on Bank Holiday Monday, 25 August. **Frazer Hines** will play aggressive games teacher Mr Spinks in returning ITV children's drama *Out of Sight*. Further to last issue, **Paul McGann** plays Eugene Wrayburn in *Our Mutual Friend*. Filming continues until October; the BBC will screen the series, described as "the biggest and the boldest adaptation ever tackled by the channel" in six parts next Spring. McGann could be seen, in the HTV region only, in *Who Killed Cabot?*, a half-hour drama celebrating the 500th anniversary of the discovery of Newfoundland. **Peter Purves** is a celebrity judge/commentator in *Record Breakers* on 26 September, in a feature about the world dog flyballing record (excuse me?). **Rona** *Survival* **Munro** is the writer of forthcoming BBC Scotland drama *Bumping the Odds*. Sil's creator, **Philip Martin**, is scripting three episodes for the third series of *Hetty Wainthropp Investigates*. *King's Demons* director **Tony Virgo** is executive producer of the fourth series of *Dangerfield*. **Tom Baker** was enlisted by ITV to provide weird and wonderful links for the *Into the Unknown* season broadcast at the end of June. **Eric Roberts**' Oscar-nominated performance in the 1985 film *Runaway Train* was shown on Channel 5 on 14 July.

Film **Stephen Gallagher** is writing an adaptation of his novel *Nightmare With Angel*, to be filmed in the Autumn by director Chris Menaul.

Stage **William Russell** has been playing Erpingham in *Henry V* at the newly opened Rose Theatre. *The Stage* described **Bonnie Langford**'s Suzette in *Don't Dress For Dinner* as "a wonderfully down-to-earth foil to the pretensions of her 'betters'" and that she "takes to farce to the manner born."

Radio **Barry Letts** is scripting a 90-minute *Blake's 7* play for Radio 4 to be recorded in October; it is expected to feature **Paul Darrow**, **Michael Keating** and **Jacqueline Pearce**.

Publishing **Jean Marsh**'s new novel *Fiennders Keepers* will be published by Pan Books in October. **Douglas Adams** unveiled his new interactive game *Starship Titanic* at the E3 convention in Georgia during June.

Obituaries **Julia Smith**, director of *The Smugglers* and *The Underwater Menace*, died on 19 June aged 70. She will be best remembered for having co-created *EastEnders*. **Don Henderson**, who played Gavrok in *Delta and the Bannermen* and appeared in BBV's *The Doctors*, died at Warwick Hospital from a cancer-related illness on 22 June aged 64. **Mark Furness**, who produced stage play *Doctor Who – The Ultimate Adventure*, died at 60 on 24 June, following a long illness.

Collectors' Heaven

DWM's monthly guide to upcoming *Doctor Who* merchandise

4 August

Video ***The Happiness Patrol*** [Seventh Doctor & Ace] *BBC Video* £11.99 (rrp)
Novel ***Doctor Who: The Bodysnatchers*** by Mark Morris [Eighth Doctor & Sam] *BBC Books* £4.99
Novel ***Doctor Who: The Ultimate Treasure*** by Christopher Bulis [Fifth Doctor & Peri] *BBC Books* £4.99
Audio ***Kinda*** (Peter Davison reads an abridged novelisation) [Fifth Doctor, Adric, Tegan & Nyssa] *BBC Audio* £5.99

21 August

Novel ***The New Adventures: Ship of Fools*** by Dave Stone [Bernice] *Virgin Books* £4.99

1 September

Novel ***Doctor Who: Genocide*** by Paul Leonard [Eighth Doctor, Sam & Jo Grant] *BBC Books* £4.99
Novel ***Doctor Who: Business Unusual*** by Gary Russell [Sixth Doctor & Mel] *BBC Books* £4.99

18 September

Novel ***The New Adventures: Down*** by Lawrence Miles [Bernice] *Virgin Books* £4.99

6 October

Novel ***Doctor Who: War of the Daleks*** by John Peel [Eighth Doctor & Sam] *BBC Books* £4.99
Novel ***Doctor Who: Illegal Alien*** by Mike Tucker & Robert Perry [Seventh Doctor & Ace] *BBC Books* £4.99
Non-fiction ***The Doctor Who Book of Lists*** by Justin Richards & Andrew Martin *BBC Books* £5.99
Non-fiction ***A Book of Monsters*** by David Howe *BBC Books* £15.99
CD Rom ***The Destiny of Doctor Who*** *BBC Multimedia* £tba

16 October

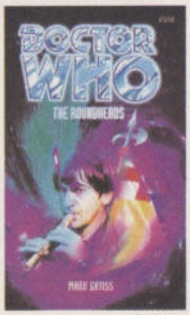
Novel ***The New Adventures: Deadfall*** by Gary Russell [Bernice & Chris Cwej] *Virgin Books* £4.99
Non-fiction ***Licence Denied*** edited by Paul Cornell [compilation of fanzine material] *Virgin Books* £6.99

3 November

Video ***Doctor Who: The E-Space Trilogy*** *Full Circle*, *State of Decay*, *Warriors' Gate* with footage from CD-Rom [Fourth Doctor, Romana, K9 & Adric] *BBC Video* £34.99
Novel ***Doctor Who: Alien Bodies*** by Lawrence Miles [Eighth Doctor & Sam] *BBC Books* £4.99
Novel ***Doctor Who: The Roundheads*** by Mark Gatiss [Second Doctor, Ben, Polly & Jamie] *BBC Books* £4.99
Audio ***Vengeance on Varos*** (Colin Baker reads abridged novelisation) [Sixth Doctor & Peri] *BBC Audio* £5.99

20 November

Novel ***The New Adventures: Ghost Devices*** by Simon Bucher-Jones [Bernice] *Virgin Books* £4.99
Non-fiction ***Doctor Who: The Eighties*** [paperback] *Virgin Books* £12.99
Non-fiction ***Doctor Who: The Second Doctor Handbook*** by David J Howe & Stephen James Walker *Virgin Books* £4.99



18 December

Novel ***The New Adventures: Mean Streets*** by Terrance Dicks [Bernice & Chris Cwej] *Virgin Books* £4.99

5 January 1998

Video ***Timelash*** [Sixth Doctor & Peri] *BBC Video* £11.99
Novel ***Doctor Who: Kursaal*** by Peter Anghelides [Eighth Doctor & Sam] *BBC Books* £4.99
Novel ***Doctor Who: The Face of the Enemy*** by David A McIntee [The Master & UNIT] *BBC Books* £4.99

15 January

Novel ***The New Adventures: Tempest*** by Christopher Bulis [Bernice] *Virgin Books* £4.99

5 February

Novel ***Doctor Who: Option Lock*** by Justin Richards [Eighth Doctor & Sam] *BBC Books* £4.99
Novel ***Doctor Who: Eye of Heaven*** by Jim Mortimore [Fourth Doctor & Leela] *BBC Books* £4.99

19 February

Novel ***The New Adventures: Walking to Babylon*** by Kate Orman [Bernice] *Virgin Books* £4.99

2 March

Video ***Doctor Who: Battlefield*** [Seventh Doctor & Ace] *BBC Video* £11.99 (rrp)
Novel ***Doctor Who: Longest Day*** by Mike Collier [Eighth Doctor & Sam] *BBC Books* £4.99
Novel ***Doctor Who: The Witch Hunters*** by Steve Lyons [First Doctor, Ian, Barbara & Susan] *BBC Books* £4.99

13 March

Novel ***The New Adventures: Oblivion*** by Dave Stone [Bernice & others] *Virgin Books* £4.99

7 April

Novel ***Doctor Who: Legacy of the Daleks*** by John Peel [Eighth Doctor & Sam] *BBC Books* £4.99
Novel ***Doctor Who: The Hollow Men*** by Martin Day & Keith Topping [Seventh Doctor & Ace] *BBC Books* £4.99

4 May

Video ***Doctor Who: The Mind of Evil*** [Third Doctor, Jo & UNIT] *BBC Video* £tba
Novel ***Doctor Who: Dreamstone Moon*** by Paul Leonard [Eighth Doctor & Sam] *BBC Books* £4.99

1 June

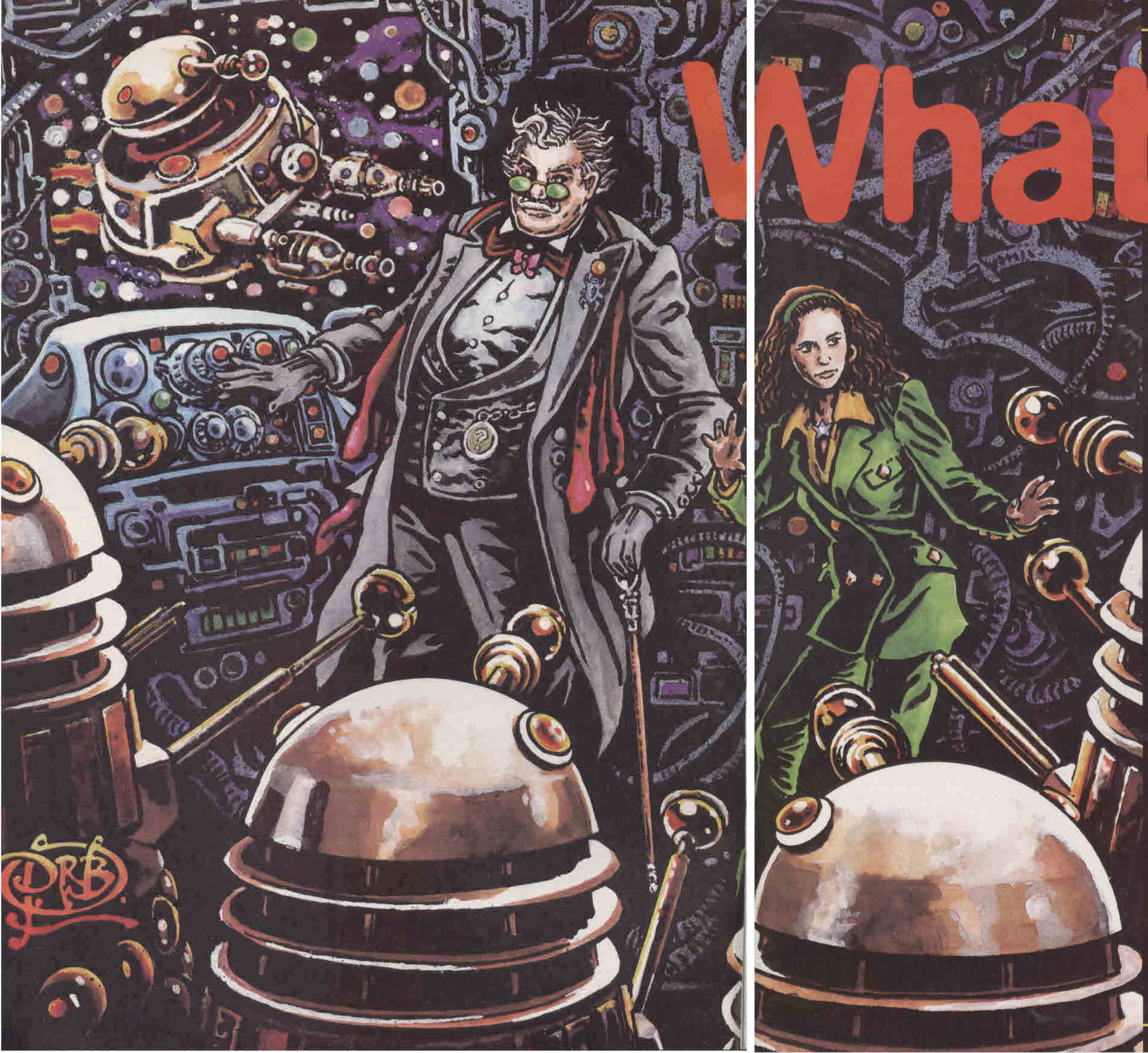
Novel ***Doctor Who: Seeing I*** by Jon Blum & Kate Orman [Eighth Doctor & Sam] *BBC Books* £4.99

7 July

Video ***Doctor Who: The Horror of Fang Rock*** [Fourth Doctor & Leela] *BBC Video* £tba
Novel ***Doctor Who: Placebo Effect*** by Gary Russell [Eighth Doctor & Sam] *BBC Books* £4.99

1 September

Video ***Doctor Who: Planet of Fire*** [Fourth Doctor, Turlough & Peri] *BBC Video* £tba



What if?

Having survived *Survival*, *Doctor Who*'s fortunes took an upward turn in the early nineties. Here, Dave Owen refreshes our memories of those great days . . .

illustration by Phil Bevan

From a present day perspective, it seems inevitable that *Doctor Who*'s run would have continued almost uninterrupted until the eve of the series 30th anniversary – but it now emerges that, after 1989's Season Twenty-Six, *Doctor Who* came perilously close to cancellation. Without those final two seasons, which cemented the series' post-1988 return to form, it would probably be a far less well-remembered institution. Not only would the series have been left dangling after the inconclusive *Survival*, but viewers would have been denied scenes which now define the series in the public eye – the closing moments of *The Last of the Daleks* Part One, for example, in which the Eighth Doctor and companion Kate find themselves surrounded by the Time Lord's greatest enemies.

The arrival at the BBC of executives with a business-based approach, most notably Michael Checkland and the man who would replace him as Director General, John Birt, has been blamed by Corporation employees and rival broadcasters alike for much of what is seen to be wrong with British broadcasting in the nineties. Yet it was the politics of localised cost accountability that, in 1990, had just persuaded BBC1 Controller Jonathan Powell to allow *Doctor Who* to continue for one more year. Specifically, a detailed financial breakdown of the series showed that although it was expensive to make, and performing poorly against ITV's *Coronation Street*, it paid for itself twice over through syndication overseas and merchandise licenses.

With *Doctor Who* once again on trial, it was fortunate that Season Twenty-Seven should exert such a hold on the public consciousness, but the roots of this can be traced back to the successes and failures of the previous few years. The production team had realised that a regular cast comprising the Doctor and one young female companion was the most workable, that serials set in recent British history brought out the best from the BBC's designers, and that odd stories exploring the dark side of human nature were an area it could inhabit without fear of comparison with blockbuster science fiction films.

Once the norm, the action-based space opera of the season's opening story, Ben Aaronovitch's three-part *Earth Aid*, was now very atypical of *Doctor Who*'s new direction – being almost in the Douglas Adams mould – but its opening pre-credits sequence [see script extract] got *Doctor Who*'s fourth decade off to a memorable start. Featuring space pirates, the by-now regular theme of the Doctor having set events in motion long before the story opens (here, he has built Stonehenge in order to send a signal into space), and a 'data vampire', there were perhaps too many disparate themes in *Earth Aid* to comfortably fit within its three parts. The insectoid Metatraxi, originally devised by Aaronovitch and script editor Andrew Cartmel for their unmade version of the stage play *Doctor Who – The Ultimate Adventure* made their debut, and the writer exploited their rigid code of military honour to *Monty Python* effect.

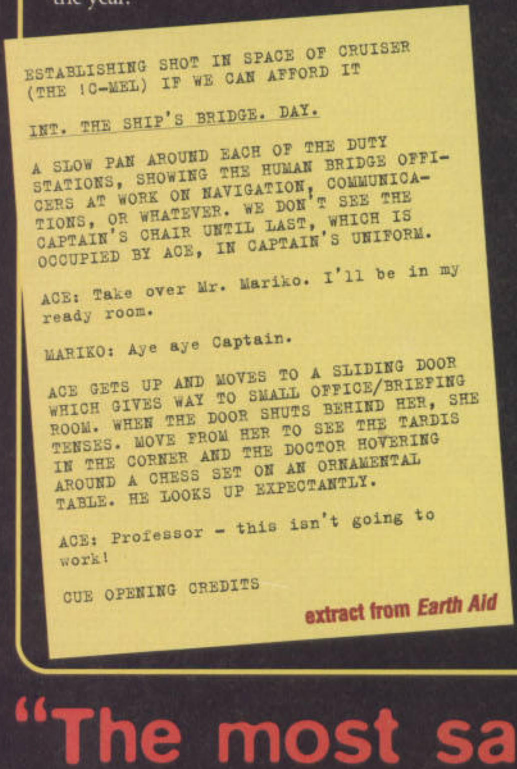
Marc Platt, the author of Season Twenty-Six's *Ghost Light*, penned ▸

Ice Time, which echoed *Remembrance of the Daleks* in that its plot revolved around rival factions within a classic race of *Doctor Who* monsters – in this case the Ice Warriors – battling for dominance in sixties London. The story also introduced a bearded Tom Georgeson as a young Sam Tollinger, soon to become a familiar face in *Doctor Who*'s final years. But fans will remember *Ice Time* best for the departure of Sophie Aldred's Ace [see script extract].

Ice Time led directly into *Crime of the Century*, Aaronovitch's second contribution to the season. An older (and better-groomed) Sam calls on the Doctor for help when his underworld past catches up with him. Featuring drug smuggling, armed sieges, and hardly any science fiction content whatsoever, director Alan Wareing made this look like an *Edge of Darkness*-style thriller. As significant a turning point as *Spearhead from Space* had been 20 years earlier, *Crime of the Century* bequeathed the series both a new companion in the form of Julia Sawalha as Kate, Sam's safe-cracking, lock-picking daughter – and a new locale, Sam's mansion house, which gave the Doctor and Kate both a base and a diverse set of contacts to draw upon when visiting contemporary Earth.

Starting with 1989's *Survival*, *Doctor Who* had begun to speak the contemporary language of television and to employ scenarios and settings that were more 'realistic', drawing inspiration from such popular series as *The Bill*, *Casualty* and *London's Burning*. Tollinger and his colleagues were an authentically nineties set of characters, reflecting the production team's ambition that *Doctor Who* should be about real people with real problems. Only Kate apparently escaped this new realism, although this can be attributed to her experiences at finishing school (Swiss, rather than Prydonian) – and her combination of posh charm and criminal skill led many press commentators to dub her "an Emma Peel for the nineties", a cliché that did nothing to harm the series.

The final story, *Alixion*, came from newcomer Robin Mukherjee, and despite the fact that at first glance it appeared to be a send-up of the programme, with numerous chases down the corridors of the asteroid of its title (and indeed, that it featured Bob Monkhouse – not a performer traditionally associated with villains – as the Manager), it was to be by far the darkest story of the year.



ESTABLISHING SHOT IN SPACE OF CRUISER
(THE !C-MEL) IF WE CAN AFFORD IT

INT. THE SHIP'S BRIDGE. DAY.

A SLOW PAN AROUND EACH OF THE DUTY
STATIONS, SHOWING THE HUMAN BRIDGE OFFI-
CERS AT WORK ON NAVIGATION, COMMUNICA-
TIONS, OR WHATEVER. WE DON'T SEE THE
CAPTAIN'S CHAIR UNTIL LAST, WHICH IS
OCCUPIED BY ACE, IN CAPTAIN'S UNIFORM.

ACE: Take over Mr. Mariko. I'll be in my
ready room.

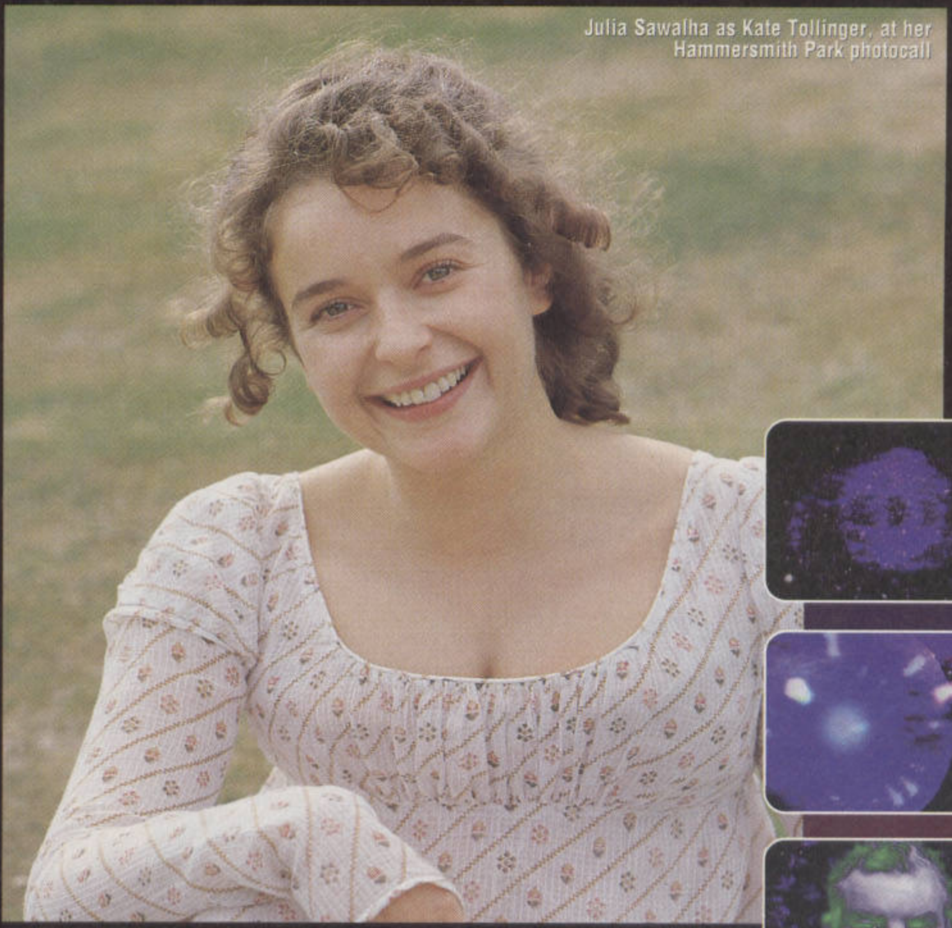
MARIKO: Aye aye Captain.

ACE GETS UP AND MOVES TO A SLIDING DOOR
WHICH GIVES WAY TO SMALL OFFICE/BRIEFING
ROOM. WHEN THE DOOR SHUTS BEHIND HER, SHE
TENSES. MOVE FROM HER TO SEE THE TARDIS
IN THE CORNER AND THE DOCTOR HOVERING
AROUND A CHESS SET ON AN ORNAMENTAL
TABLE. HE LOOKS UP EXPECTANTLY.

ACE: Professor - this isn't going to
work!

CUE OPENING CREDITS

extract from *Earth Aid*



Julia Sawalha as Kate Tollinger, at her Hammersmith Park photocall

Alixion also marked sweeping changes before and behind the scenes. Sylvester McCoy had decided to move on, as had Andrew Cartmel and John Nathan-Turner, the two men subsequently collaborating on BBC2 adaptations of Derek Tanguye's novels. Nathan-Turner's final decision as producer was to cast Richard Griffiths as the Eighth Doctor, an actor he had first considered for the role almost a decade earlier. Having received confirmation from the Head of Series and Serials that there would be no lengthy interregnum before the next series, Cartmel and Mukherjee added a regeneration to *Alixion*. No other writing team would have conceived an idea so disturbing and outlandish as the Doctor needing to regenerate because he has lost his mind rather than injuring his body, and McCoy's mute farewell to the role – straightjacketed and gagged in a confinement cell – proved deeply moving.

Andrew Cartmel had not yet found a suitable successor; Aaronovitch stepped in temporarily as acting script editor. John Nathan-Turner gave the following statement to **Doctor Who Magazine**: "I am moving on with mixed feelings, but I am thrilled to be able to hand over a rip-roaring success to the new producer and I wish whoever takes over the job the very best of luck." Soon after, on 3 December 1990, former production manager Ian Fraser was formally handed the reins of *Doctor Who*. He would be the series' tenth and final producer.

1990 had been a significant year for *Doctor Who*. Having survived by the skin of its teeth, its ratings share had risen substantially. The BBC was keen to see the series return to its traditional Saturday night slot, but this would not be available until January 1992; this meant that *Doctor Who* would not be broadcast at all in 1991. Knowing that the newly repopularised series might have faded in the public's affections during that time, Fraser asked Aaronovitch to write an attention-grabbing Dalek serial to help launch the new Doctor. Season Twenty-Seven had been sufficiently popular with the public for *Doctor Who* to be granted a cautious extension to its season length; Season Twenty-Eight would now comprise six stories, totalling 20 episodes.

Having inherited and indeed been part of Nathan-Turner's repertory team of designers, directors, and other production personnel, Fraser felt little need to modify it. A number of freelance musicians were asked to submit arrangements of the theme tune using the existing Seventh Doctor titles as a visual cue; Fraser settled on a version by established incidental music composer Mark Ayres. CAL Video were able to recreate their version of the title sequence at a fraction of its original cost, now incorporating both Griffiths' face and a new version of the logo.

Discussions took place between Griffiths, Fraser, and the man who had by now become *Doctor Who*'s resident costume designer, Ken Trew, about what the new Doctor should wear. All believed he should have a more off-the-peg look than previous incarnations; a morning suit was enlivened by a red silk scarf. When Griffiths and Sawalha (in a daring evening dress) faced the press later that year, it was as the most sartorially elegant Doctor and companion ever.

Part One of *The Last of the Daleks* was broadcast at 7.35pm on Saturday 4 January 1992. Rather than dwelling on the after-effects of the Doctor's

"The most sartorially elegant Doctor and regeneration, it was established at the outset – through references to unseen adventures – that some time had passed for both him and Kate. Rather than McCoy's occasionally manic stress, the Griffiths Doctor would at times seem to drift off into a world of his own thoughts, frequently humming some well-known aria with which he would claim to have assisted in the composition. This story and, in particular, its opening episode, were perfectly calculated to lure back viewers by providing 'classic' *Doctor Who* almost by numbers – a tactic which, some years later, was to work so well for the relaunch of the James Bond film franchise with *Goldeneye*.

New writer Ed Young provided *Night Thoughts*, a bleak horror mystery that evoked Stanley Kubrick's film of *The Shining*. This three-part story drew criticism from parents for its use of dream imagery and hallucinations, particularly in the sequence where the Doctor and Kate see each other as corpses lying in the snow. *Night Thoughts* strongly signposted *Doctor Who*'s new approach – stories were as much about fear and the confrontation of what is rotten within one's self as about sci-fi hi-jinks around the universe.

Animal, by former script editor Andrew Cartmel, returned the Doctor to present day Earth and heralded another appearance by Sam. While staying with her father, Kate is visited by Jack and Shell, two schoolfriends turned animal rights activists, and agrees to accompany them on a raid on an experimental laboratory. Although the "no animals were harmed in the making of this programme" disclaimer was hardly necessary, some of the special sound effects used in the darkened laboratory sequences were perhaps too vivid for the series' early evening slot. A scene in which the Doctor takes a psychedelic drug in order to telepathically commune with the laboratory animals was excised at Fraser's request, fearing the controversy it might raise.

Illegal Alien, by BBC visual effects man Mike Tucker and writing partner Robert Perry placed the redesigned Cybermen amid wartorn forties London. Tucker also took the role of visual effects supervisor, and having written the revamped flying Cybermats into his own script, faced the unenviable task of realising them on screen. A blitzed London of ration books and air-raid warnings was depicted perfectly, assisted by Tracey Wilson's creditable Vera Lynn impersonation on its Keff McCulloch soundtrack.

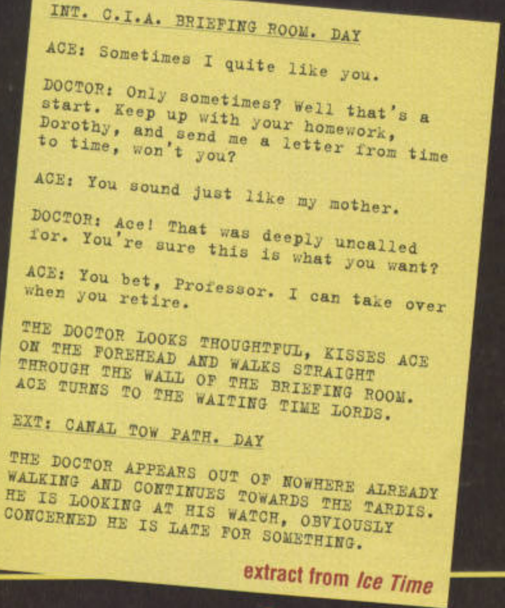
Deliberately contrasting with the World War II setting of *Illegal Alien*, the events of Tony Etchells' *A School For Glory* took place two decades earlier, during the Great War. The presence of Tony Robinson in the cast made comparisons with *Blackadder Goes Forth* inevitable, but whereas the comedy series had made light of the insanity of upper-class officers passing down kamikaze orders to the men in the trenches, *A School For Glory* confronted it head-on. Seemingly a purely historical story for its first two episodes, it is only when the setting shifts to the military academy of the title that the alien force feeding off death becomes apparent. It came an easy first in the **Doctor Who Magazine** readers' poll, with voters expressing their particular delight at Griffiths' depiction of the Doctor impersonating an English commanding officer, monocle and all.

By the time production had begun on the sixth and final story of the season, Fraser had a shrewd idea that this could be *Doctor Who*'s last regular appearance. More and more established series were being outsourced to independent programme makers, and it seemed certain that *Doctor Who* would become one of them. With this at the forefront of his mind, Fraser asked Aaronovitch and Platt to come up with a story that could well be *Doctor Who*'s last, but to leave the series open-ended. Kate O'Mara had expressed a desire to return as the Rani; Platt's *Network*, set in a university where the Time Lady is posing as its vice-chancellor, saw not only her return, but also those of *Battlefield*'s popular Angela Bruce as Brigadier Winifred Bambera and Georgeson's Tollinger. Having maybe defeated the biological computer virus which threatened to take over the world's computer systems, the Doctor vanished from our screens on Saturday 16 May 1992.

The fate of the series following transmission of *Network*'s final episode was hard to guess at directly. BBC press statements were vague, but it was clear that the Corporation was unwilling or unable to put any more effort into the series' in-house production when so many of its most successful shows were now made by independent companies. Fans have had to console themselves with Virgin Publishing's *New Adventures*, which began in early 1992 with Neil Penswick's unmade Season Twenty-Eight serial *Hostage* being expanded by the author into *The Pit*. This was followed by David A McIntee's *Avatar*, and the grim nature of both novels showed that the books were being pitched at a more adult readership than the company's Target novelisations.

Fans have been vocal in their protest at the series' cancellation, especially considering *Doctor Who*'s great revitalisation over its last four seasons. Dedicated followers should be grateful, however, that surviving *Survival* allowed the Doctor to go out in such style. Truly, the Doctor's final words to Kate, in the closing moments of *Network*, say it all: "Nothing lasts forever." **DWM**

So you think this is just some strange DWM flight of fancy? Well, read on . . . ▶



INT. C.I.A. BRIEFING ROOM. DAY

ACE: Sometimes I quite like you.

DOCTOR: Only sometimes? Well that's a start. Keep up with your homework, Dorothy, and send me a letter from time to time, won't you?

ACE: You sound just like my mother.

DOCTOR: Ace! That was deeply uncalled for. You're sure this is what you want?

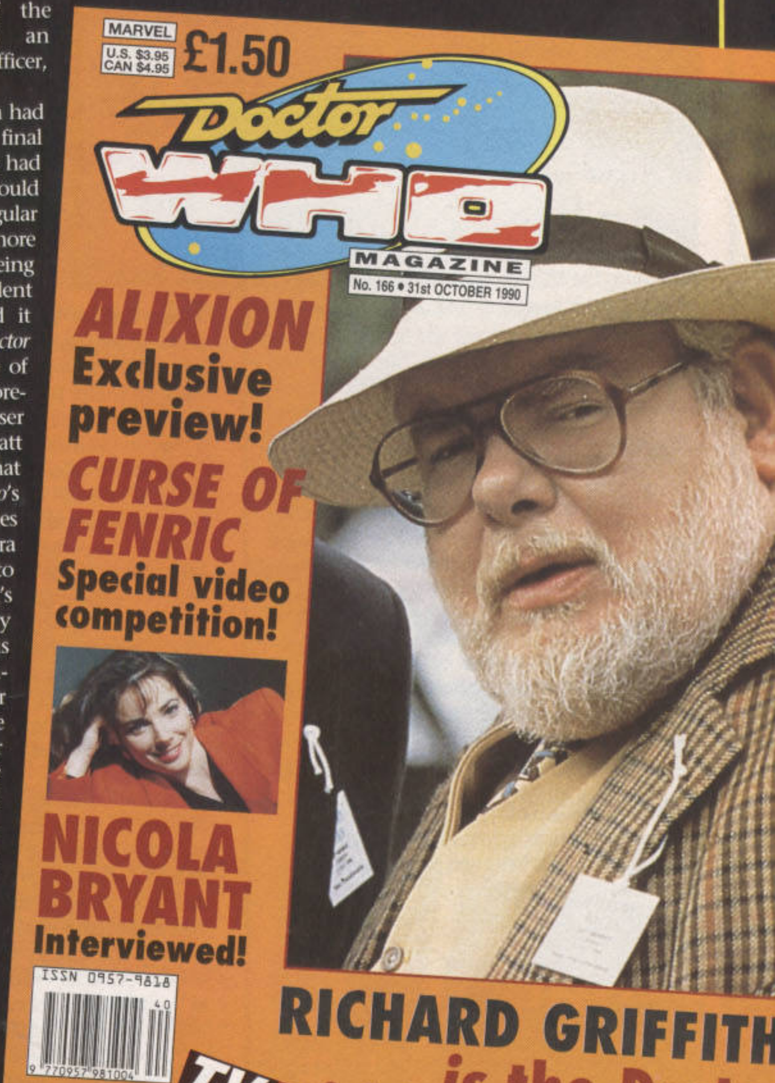
ACE: You bet, Professor. I can take over when you retire.

THE DOCTOR LOOKS THOUGHTFUL, KISSES ACE ON THE FOREHEAD AND WALKS STRAIGHT THROUGH THE WALL OF THE BRIEFING ROOM. ACE TURNS TO THE WAITING TIME LORDS.

EXT: CANAL TOW PATH. DAY

THE DOCTOR APPEARS OUT OF NOWHERE ALREADY WALKING AND CONTINUES TOWARDS THE TARDIS. HE IS LOOKING AT HIS WATCH, OBVIOUSLY CONCERNED HE IS LATE FOR SOMETHING.

extract from *Ice Time*



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Doctor WHO MAGAZINE

No. 166 • 31st OCTOBER 1990

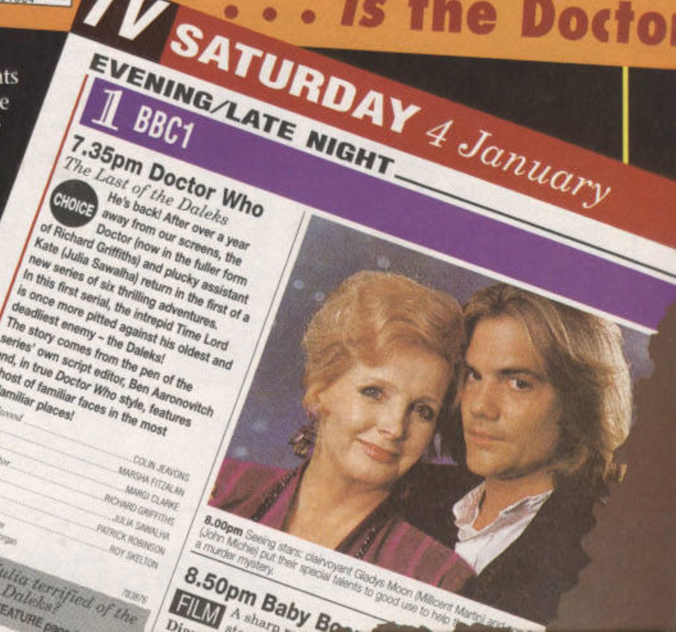
ALIXION
Exclusive preview!

CURSE OF FENRIC
Special video competition!

NICOLA BRYANT
Interviewed!

ISSN 0957-9818

RICHARD GRIFFITH
. . . is the Doctor



TV SATURDAY 4 January

EVENING/LATE NIGHT

1 BBC1

7.35pm Doctor Who
The Last of the Daleks

CHOICE He's back! After over a year away from our screens, the Doctor (now in the fuller form of Richard Griffiths) and plucky assistant Kate (Julia Sawalha) return in the first of a new series of six thrilling adventures. In this first serial, the intrepid Time Lord is once more pitted against his oldest and deadliest enemy – the Daleks! The story comes from the pen of the series' own script editor, Ben Aaronovitch and, in true Doctor Who style, features a host of familiar faces in the most unfamiliar places!

Deadwood	COLIN JEAVONS
Coffey	MARSHA FITZALAN
Stroud	MARGI CLARKE
The Doctor	RICHARD GRIFFITHS
Kate	JULIA SAWALHA
The Chief	PATRICK ROBINSON
Dalek voice	ROY SKELTON

Producer Ian Fraser
Director Andrew Morgan
Stereo Subtitled

783876

Why is Julia terrified of the Daleks?
SEE FEATURE

8.00pm Seeing stars: clairvoyant Gladys Moon (Millicent Martin) and (John Michie) put their special talents to good use to help a murder mystery.

8.50pm Baby Bo
FILM A sharp

8.00

companion ever . . ."

The players
(in order of appearance)

Andrew Cartmel
Doctor Who's script editor 1987-89. Went on to become script editor on the fifth season of medical drama *Casualty*. Has since written several *New Adventures* novels for Virgin

Ben Aaronovitch
Author of *Remembrance of the Daleks* and *Battlefield*. Wrote for *Casualty*. *New Adventures* include the controversial *Transit*, plus *The Also People* and collaboration *So Vile a Sin*

Marc Platt
Penned *Ghost Light* for Season Twenty-Six, plus several *New Adventures*, and 1995's video-only drama *Downtime*, set both in a university and aboard a houseboat

Robin Mukherjee
Television scriptwriter who, since 1990, has worked on *EastEnders*, *The Bill*, *Casualty*, *Boon*, *Grushko*, *Medics*, *Harry* and latterly a revival of *Poldark*

Ed Young
Former comedy sketch writer who stood as a Conservative candidate in the 1997 general election

Mike Tucker
BBC Visual Effects designer who made his series debut on *The Trial of a Time Lord*. Co-authored both *Ace!* with Sophie Aldred, and the novel *Illegal Alien*, to be published in October

Keff McCulloch
Musician, ex-of Pickettywitch, who revamped the *Doctor Who* theme tune for *Time and the Rani* and regularly composed incidental music for the series thereafter

David A McIntee
Stalwart contributor to both the *New* and *Missing Adventures*; made his debut with the HP Lovecraft-influenced *White Darkness*

Neil Penswick
Author of *New Adventure The Pit*

John Nathan-Turner
A floor assistant on 1968's *The Space Pirates* who, by 1980, had worked his way to the producership of *Doctor Who*, a role he retained right through to Season Twenty-Six in 1989

Steven Moffatt
Television scriptwriter noted for *Press Gang*, *Joking Apart*, *Murder Most Horrid* and *Chalk*. Penned a short story for *Decalog 3*

Mark Ayres
Musician, composer and sound engineer on *Doctor Who* projects including *The Greatest Show in the Galaxy*, *Variations on a Theme* and 1997's remastered *The War Machines* video

Special thanks to Mike Tucker for his Cyberman and TARDIS console designs, and to Paul Vyse for his reinterpretation of the Doctor Who *logo*

27 up

In preparing *What if?*, Dave Owen drew upon the expert testimony of *Doctor Who*'s leading lights circa 1989 – so here is the story *behind* the story of Seasons Twenty-Seven and Twenty-Eight . . .

THINGS TO COME

Andrew Cartmel "It's good that this feature allows all these writers to go down in a kind of roll of honour because they were very close to securing work on *Doctor Who*, and had there been another season, they were the people I was talking to, like a shadow cabinet.

"If they'd offered me the 27th season then I certainly would have done it. I would have become increasingly restless doing the same thing – that would have been my fourth year. Militating against that was the use of the new writers – that would have been a real shot in the arm for me. Ideally I would like to have done a season that was twice as long, where I could use three new writers and four old writers, because new writers are a pain in the ass and always require a lot of extra work, so only a madman would do three out of four stories in a season by new writers.

"Another season would have been far more realistic in the sense that *Survival* was realistic. More science fiction but embedded in real issues and real ideas about people. *Survival* was about the roots of aggression amongst other things. You could feel that some of those characters were real on the estates in Perivale and stuff. Our version of *Doctor Who* could have been described as 'reality meets science fiction in an interesting way that a science fiction fan would enjoy'.

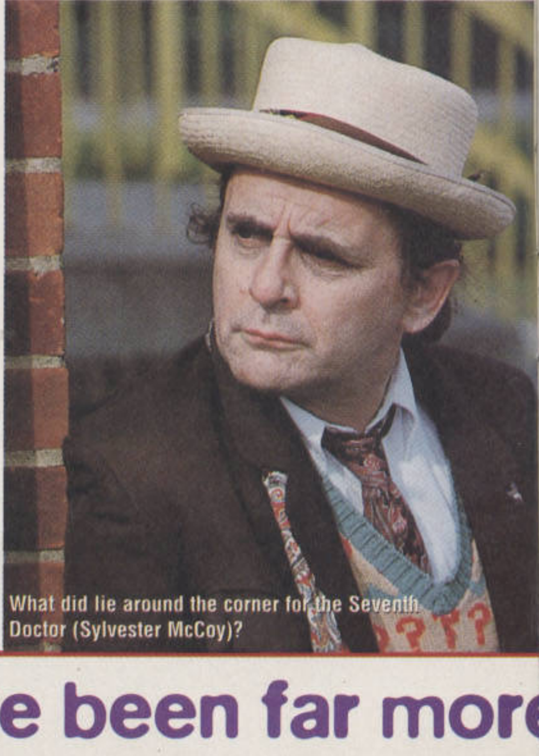
"Other than these main scripts and stories we'll talk about later, there was another guy called Matthew Sanders. My notes say 'Interesting unsolicited *Doctor Who* writer. Very sharp and weird and funny.' He was good.

"There was an American guy – I remember the script he wrote was a very good kind of vampire one, very action based, full of chases and things like that. It was called something like *Blood Hunger*. Had he been in England I would have seen him, and I was almost tempted to get something going in America. I expect to see his name turn up on something like *The X Files* because he was good enough to make it.

"Charles Vincent was very interesting. After *Who* I tried to get him on *Casualty* but his bizarre sensibility, like a butterfly in a bottle, couldn't come up with anything that would have worked on *Casualty*. He had a fantastic bizarre imagination – there was always a kind of hint of corruption and violence to his work. That's not a critical thing – I thought that was great, and he had a terrific kind of science-fictional imagination like *Eraserhead* to the nth degree, that kind of vision. I always felt bad that Charles didn't get a crack at writing for television. All these guys were good, but he was particularly interesting. He really had this vision – a grotesque Salvador Dali kind of mind, but unlike Marc Platt who also had a grotesque kind of vision, Charles was genuinely dark with a real driving force. You always had a feeling that lots of nasty things would happen, a building kind of operatic violence in Charles' stuff whereas Marc's had a kind of innocence to it. It was interesting in a kind of Simon Raven corrupt Oxbridge academic kind of way, the persona expressed in his writing. It was groovy."

'EARTH AID'

Ben Aaronovitch "We invented this alien race called the Metatraxi who turned out to be really funny. They were Samurai insect creatures who loved to fight and found the idea of taking prisoners faintly immoral, in much the same way we find making toilet jokes faintly immoral . . . They



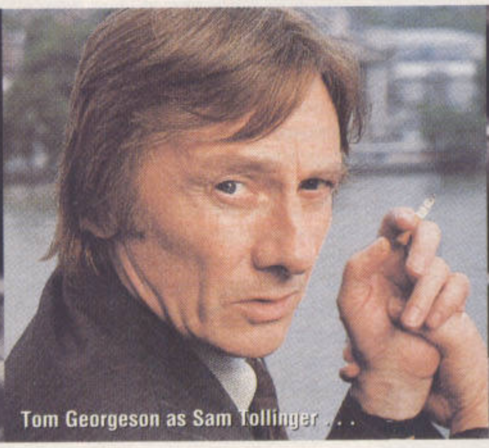
What did lie around the corner for the Seventh Doctor (Sylvester McCoy)?

"The next season would have been far mor

don't like to fight people who are unarmed so they have this moral quandary with the Doctor who hasn't got any weapons. There's this running joke where they keep trying to lend the characters weapons so they can fight them . . ."

Andrew Cartmel "I can't imagine that I would have failed to use Ben because Ben was always my favourite *Doctor Who* writer. The Metatraxi were a strong possibility, because they were characters that Ben and I loved, so I wouldn't have been surprised if that happened. Ben wanted to write a space opera so that's certainly what he would have written."

Guest stars? Kate O'Mara as the Rani . . .


Tom Georgeson as Sam Tollinger . . .

and Tony Robinson in *A School for Glory?*

'ICE TIME'
'CRIME OF THE CENTURY'

Marc Platt "I was supposed to be doing the second story, which was a four-parter – and although Andrew didn't actually tell me at the time, Ben rang me up and said, 'You do realise this is Ace's last story'. Andrew wanted me to do an Ice Warrior story because he said I was the one who knew most about the past and thought that I could do them a degree of justice, and I said I'd like to do one set on Mars as a terraformed pasture planet and the Ice Warriors coming back to life, and Andrew said, 'No – I want to do one set in the sixties', so this was his idea. He wanted to do a period story like *Remembrance* [*of the Daleks*] mainly because we liked doing period stuff and it helped that the designers liked doing historical detail. You can have resonances within that, whereas it's so difficult to create an alien culture in depth on a BBC budget. The designers just want to spray everything silver and light it like a Christmas tree. He wanted it to look like *The Avengers* in the sixties.

"John had also just set up an exhibition at London Dungeon. He wanted to use the London Dungeon as a location as well, and I was briefed to work that in. I was looking through old copies of *Radio Times* and *Illustrated London News* and things for the look of designs and just to get ideas and things . . . it wasn't worked out in a lot of detail.

"We had worked out what we were going to do with Ace; the Doctor planned to enrol her at Prydon Academy on Gallifrey. You wouldn't have actually seen that, but throughout the story the Doctor keeps nipping out of time to this board room where there are Time Lords who are watching.

"Ace's temporal awareness starts to increase. She's aware of the grand scale of universal events, and she can stand back and see them from the Doctor's point of view, so that in effect she's becoming Gallifreyan . . . it turns out that the Doctor wants to enrol her at Prydon Academy on Gallifrey – that's what he's always been leading up to. The Time Lords insist on setting a task for her and the Doctor isn't allowed to interfere, and this maddens him because he's trapped inside his own bargain . . .

"I wanted to keep it to the spirit of [Ice Warrior creator] Brian Hayles' writing, not just in *Doctor Who* but in other things he'd done, like *Out of the Unknown* and *The Moon Stallion*, so I wanted to try and work in a mystical element, and I wanted to try and deepen the Martian aristocratic and chivalric history. There would be some sections of mysterious Ice Warrior armour as one of the London Dungeon's exhibits — sort of ghostly armour of a long-dead evil Ice Lord, which when it's fully reassembled will restore him to life too, and there'd also be a second Ice Lord who's been a sworn enemy of the first, but he's been hidden on Earth waiting to continue their battle. When the two of them get back together there's a big feud across swinging London.

"I wanted to put in a group of black-leather-clad bikers whose helmets bore a sort of passing resemblance to Ice Warrior helmets. There would probably be a hippy character living in a canal houseboat, a setting that also reappears in *Downtime*. He's a youngish hippy and has a lot of dodgy underworld connections, and it's his girlfriend to whom the Doctor delivers a daughter at the end of the story. The Doctor names the baby and then later comes back to claim her as the next companion. He was already in Ben's following story and I just connected up the two characters."

Andrew Cartmel "Sophie [Aldred] would have been leaving that season, so there would have been a handover story with the new companion. All I can validate from that Marc has said is that there was a country house and she was going to crack the safe and the Doctor was going to be in it. She was a kind of slinky debutante cat-burglar type. I have my doubts about the houseboat and all that – it certainly wasn't on my agenda. It's certainly not impossible that we would have used a story like that but the essential thing is the country house with a rich persons' party. Houseboat my arse!"

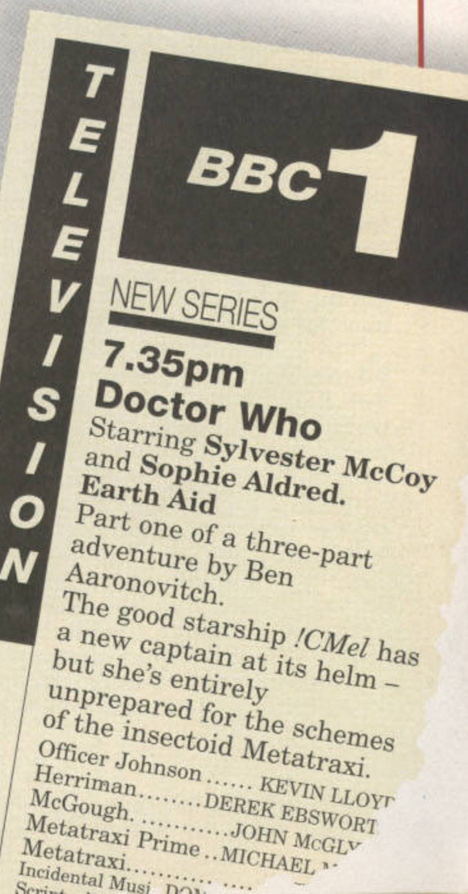
Marc Platt "I had ideas that this underworld hippy character would come back as a sort of dodgy Brigadier type as a regular character with underworld connections. The other thing that I did have worked out for this story was that there must be a scene where the Doctor has to tell Ace about his plans for the Academy for her. Of course she's furious, after which she storms off, and he's thoroughly ashamed and he sets up at great length an escape for them both, only to find at the end that Ace turns the tables on him and agrees to ▶

THE PRODUCER'S 'REPERTORY TEAM'

Mike Tucker "I know that John Nathan-Turner asked Ken Trew to be the permanent costume designer on the series, but because of the ways the shows overlap it would actually have been physically impossible for one designer to handle all, but I think Ken would have been a fairly regular costume designer on the show in the same way that I reckon Dorka Nieradzik would have been a regular make-up designer on that show. On the set design side there would have been John Asbridge and Nick Somerville . . . I think myself and 'Rocky' Alan Marshall and Paul McGuinness would certainly have made a bid for there to be a regular effects crew, because we had enjoyed the show or been regular assistants on it, and had certainly done enough shows by then to warrant being asked for as designers."

John Nathan-Turner " It would be terrific continuity. You'd have a rep company feeling where everyone belonged permanently together rather than just for five weeks on one show. It was also very productive financially to retain the same person because they would be preparing the next story while they were working of the first one.

"I certainly would have used all three of Andrew Morgan, Nick Mallett, and Alan Wareing again as directors."


TELEVISION

BBC 1

NEW SERIES

7.35pm

Doctor Who

Starring **Sylvester McCoy** and **Sophie Aldred.**

Earth Aid

Part one of a three-part adventure by Ben Aaronovitch.

The good starship *!CMel* has a new captain at its helm – but she's entirely unprepared for the schemes of the insectoid Metatraxi.

Officer Johnson...... KEVIN LLOY
Herriman........DEREK EBSWORT
McGough. ....JOHN McGL
Metatraxi Prime ..MICHAEL
Metatraxi.......... ....
Incidental Musi DO

realistic" Andrew Cartmel

The *other* Eighth Doctor? (Richard Griffiths)

go to the Academy, and tells him she will because that's what he really wants. It isn't an easy parting for them but there's a lot of love and a lot of sadness in it, too. A bit more depth than the usual 'Oh well, I'm off', because there's a lot of resentment, as well as devotion on both their parts."

Andrew Cartmel "There would have been a leaving scene and it would have been very heartrending. If we could have contrived to have [Ace's creator] Ian Briggs have a hand in that then we would have done, because he had great affection for the character."

ALIXION

Andrew Cartmel "Robin Mukherjee was definitely on the list. His story was the 'spare' commissioned for the previous year."

Robin Mukherjee "Andrew was keen to avoid arbitrarily arriving at different planets with odd beings running around after the Doctor and his assistants and keen to establish that there was some kind of dramatic core going on. I kind of settled on something between a planet and an asteroid . . . We had to have variety as well. Andrew was keen to make sure that each of the stories had a specific and unique flavour, and he felt that Graeme Curry's [*The Happiness Patrol*] was very much candy-striped and really quite surreal and he was looking for something dark, sort of grey-blue, so we settled on the idea of a monastic planet full of mystery and dark tunnels . . .

"I think the reason *Alixion* didn't get into the last transmitted season was that I was still quite green as far as television drama was concerned – it was my first commission for TV, so I really needed to learn the ropes. Andrew was very patient and spent a lot of time exploring the story and how I would play it. But it was, I think, decided to put it forward for the following season, the one that was actually axed in the end.

"It was a three-parter. Andrew always stressed not just to retread *Doctor Who* narrative ground but to use the essence of what *Doctor Who* provided as a format and find something original, so he didn't like anything that was habitual and mechanical, and wanted each story to have a unique flavour. As a new writer there's a tendency to either go overboard with originality and completely overturn the format, or just to play it a little bit safe, and so he steered me away from both of those and so something was emerging that was quite good. I had quite a lot of people chasing each other around corridors, and he said 'Try not to make it just chase sequences, and get into the heart of this and give us some real characters'.

"There was a sort of key villain who was a rather sinister human being who evolved slowly into a rather gross Bank Manager in a sense, a bit of a wide boy, with a taste for cocktails and flamboyant dress and a wicked sense of humour. The idea was to pit the Doctor against someone who was also highly manipulative, someone who was always just ahead of the game in the way that the Doctor was in a sense, with an insight into what was going on. We could have a really good confrontation between the two. I suppose it is a bit of a cliché, but the villain has a sneaking admiration for the Doctor and so it was very much a game of wits."

NIGHT THOUGHTS

Ed Young "The script I wrote for *Doctor Who* was called *Night Thoughts*, and it was basically a horror pastiche. As a kid I'd been struck by films like *Don't Look Now* and *The Shining* and a book by Peter Straub called *Das Gerhunder*, which is German for 'Ghost Story', and they all influenced me heavily. It was quite a bleak tale about a set of university staff who were stuck in an outhouse over winter and one was crippled. I mean they were all crippled emotionally, but one was a wicked civilised murderer but we don't know who.

"I had sold a few comedy sketches to BBC radio and I thought I'd send off a sample TV script and I had directed a few stage plays so I had some understanding of actors as a breed, and I think that helped and I was quite surprised when I got a call from the BBC saying 'come to lunch', and from that came this TV script. I'm very fond of the script and it was a crying shame that the series was cancelled before it could be produced. I can't overstress how impressive Andrew Cartmel was as a script editor. He was a very bright man and I learned a lot.

"In mid-1989 he was kind enough to write me a line-by-line criticism of *Night Thoughts* virtually tearing it to shreds, but which ended: '*Night Thoughts* is erratic and self-indulgent but brilliant. One of the best non-commissioned scripts I have ever read. If I was doing another series of *Doctor Who* I would recommend you without hesitation.'"

'ANIMAL'

Andrew Cartmel "I wanted to write a story of my own for the final season, but I didn't come up with anything strong enough other than an amusing kind of Victorian or Edwardian kind of morgue. I remember riding up and down Turkish mountains in a coach trying to think of a story, but I didn't dream up one. Had I stayed longer I certainly would have done a story myself. It wouldn't have used ideas from my *New Adventures*, because they were all to do with what you can do with a novel which is very much more interior. The only one which would lend itself naturally would be *Warlock*, the thing about the animals, being inside their head and being stuck in an experimental lab, but I think it's probably a bit too dark."

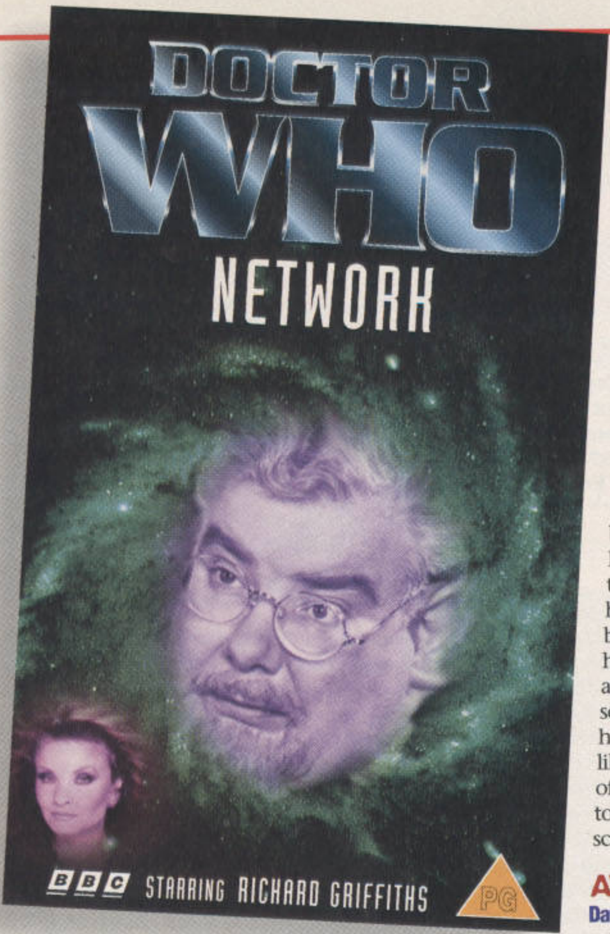
ILLEGAL ALIEN

Mike Tucker "Robert Perry and I had submitted a script under a pseudonym, because I was used to people saying, 'What are you doing writing? You're only an effects man!" This had gone through the BBC Script Unit, and we had a rejection letter back from Andrew Cartmel, and I then let Andrew know that it was me. He gave Robert and me a fairly good critique of it, encouraging enough for us to submit something else. We submitted a three-episode story, and wrote up the first two episodes and storylined the last episode. It was a Cyberman story all set in London in the forties. At the time they were working on *The Curse of Fenric*, and Ben Aaronovitch intercepted that particular script before it reached Andrew's desk and informed us that because they already had a forties war story underway, it would be better to hold on to it and rather than show it to Andrew during that season, submit it for the following one, which of course never happened.

"*Illegal Alien* was originally written in script form. When I was writing the novel, the early part of that I was working from our original screenplay to get all the dialogue for the novel, so that was quite nice for me – it was novelising an unmade story in effect. The opening two parts of *Illegal Alien*, when it finally

TARGET
No. 160
Doctor
WHO
ICE TIME
MARC PLATT

"Andrew wanted it to be like *The Avengers*



hits the bookshelves, is damn near what was the scripted version. When it does come out it may show some of the problems, in that it would have been a very expensive production, which could ultimately have been its downfall."

Keff McCulloch "For the Cyberman story, I would hazard an attempt at some authentic forties music mixed in with a bit of . . . I don't know. I watched a very old Cybermen episode recently where all that was used were sounds such as white noise and crashes and more sound effects than music and I was thinking that if I ever had got to do another story such as the Cybermen then that approach would have appealed to me."

'A SCHOOL FOR GLORY'

Andrew Cartmel "Tony Etchells submitted a script in collaboration with another writer and got quite advanced. He went on to become a fairly well established television writer on *The Bill*, *Peak Practice*, stuff like that. I commissioned him for *Casualty*, and he did those series and some *Boon*. He's a very good writer.

"Tony's piece was going to be set in World War I, in trench warfare territory, which is clever because it's something the BBC could do well with its background in historical costume drama. We always wanted to give things a real world hook because people in the design departments were always happier with that than with pure science fiction. We had *Paths of Glory* in mind. It would have been British troops and would have been quite cheap and contained. We would cut between trench warfare and some kind of British country house which was supposed to be something like an academy. It would have been highly critical of warfare and the butchery of World War I, and would have had a class edge to it addressed as the evil of all that. Of course it would have had a science fiction angle. I think it would have had alien involvement, not monsters, more like a kind of possession thing or some kind of telepathic force, which I always veered towards more than gung-ho rubber-suit science fiction."

AVATAR

David A McIntee "I got as far as the script for episode one and the outline for the rest. It was supposed at be a Lovecraftian thing but there was probably a bit of *The Evil Dead* in there. The idea was to set it in Arkham, New England, but they wouldn't have the budget to go there so I was in the middle of rewriting it for Cornwall when the series got cancelled . . .

"It was written to be four episodes but the first was under-running quite a bit so it probably would have ended up as three. Whether it would have made it into Season Twenty-Seven is another thing – they would have five stories and hold one over for the next season. The one they definitely had for Season Twenty-Seven was Robin Mukherjee's *Alixion*.

"I'm glad it was never made because it was crap and I'd never have worked again! It was meant to be an *Evil Dead*-type of thing, but I'd have to have toned it down for *Doctor Who* being on at that time of night. The basic idea was these bodysnatchers, aliens who could only inhabit the dead. The villain in his human corpse had got this fossilised remain of some sort of Silurian god and were planning to clone it. Towards the end the villain was to get more and more decrepit in each episode, until there was just a skeleton at the end. A lot of things that were in it have subsequently been done – at one of the cliffhangers the villain gets a hole about six inches across blown through him and you can see across the room through him, and that turned up in *Death Becomes Her*."

Mike Tucker "Achievable yes, no problem at all. In terms of what was broadcastable I think there would have been fairly high level production team discussions about what we could have got away with. And I would imagine that the same rules would have applied as when we did Kane melting in *Dragonfire*. Go ahead with it, as long as no blood is shown. An effect that showed blowing a hole but with a clean edge to it so it's obviously a fantasy death scenario, but as soon as you start to get near blood flowing everywhere and organs flopping out then it becomes a big no-no."

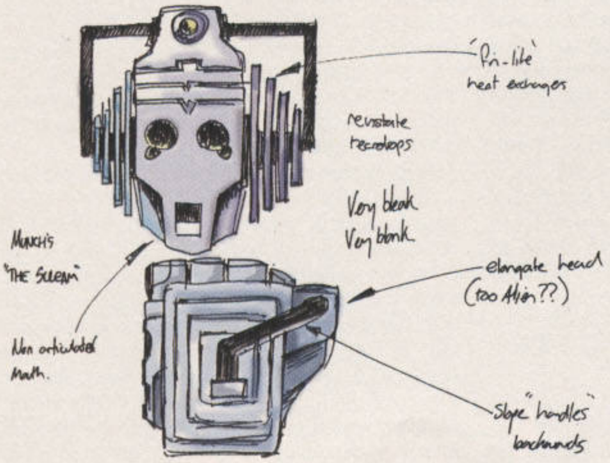
David A McIntee "The main guest character was called Howard Philips – not the same character as ▸

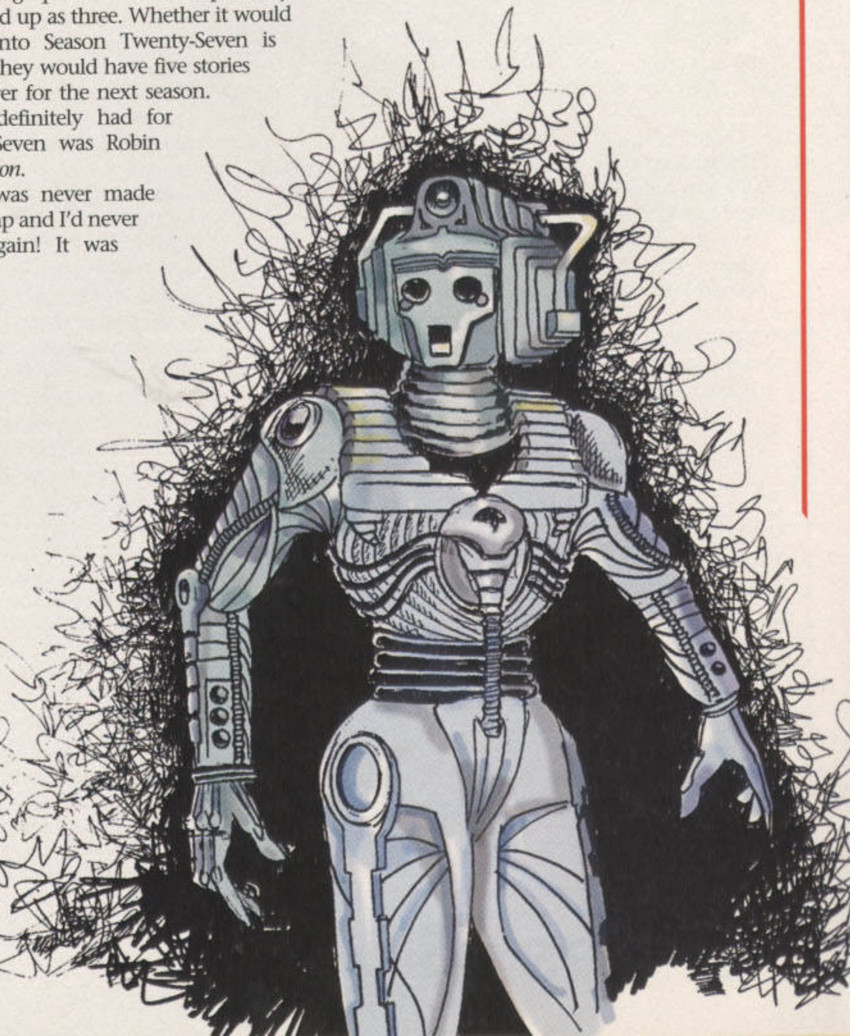
NINETIES SOUNDS

John Nathan-Turner "For a new Doctor I think I probably would have commissioned a new arrangement of the theme music, from one of the regular incidental composers, or possibly even further afield."

Mark Ayres "I do have very strong ideas as to what I'd like to do with the theme tune. I've thought of a way of combining the best of both worlds. The theme would sound very traditional, but also be very modern, and hopefully timeless, in technique."

Mike Tucker's redesigned Cybermen – to star in his own *Illegal Alien*?


'Fin-like' heat exchangers
reinstate teardrops
Very bleak Very blank
Munch's "The Scream"
Non articulated mouth.
elongate head (too Alien??)
Slope "handles" backwards
This still retains 'classic' look from front.



s. . ." **Marc Platt**

in *White Darkness*, I just liked having that as a joke name. I had an idea also for a mysterious suspicious old character hanging around the place. I wanted Peter Cushing for that, it would have been so cool."

Andrew Cartmel "David McIntee's *Avatar* does ring a bell."

HOSTAGE

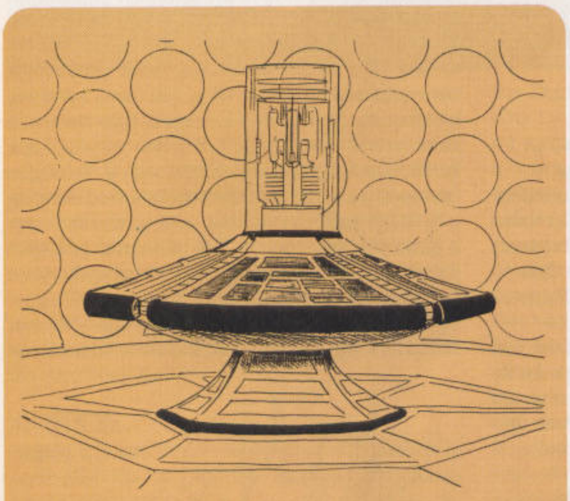
Andrew Cartmel "Another geezer who I had on my list was Neil Penswick. He was a social worker in Bedford, and he had written a very *Predator*-style *Doctor Who* script on spec and sent in. It was interesting enough to get the guy in to talk about it. He also won a BBC one-off drama competition which he sent to me while I was on *Casualty*, a kind of David Lynch homage, which might give some insight into the kind of stuff he wrote."

Neil Penswick "Andrew really liked a three-part script of mine called *Hostage*. It was about an élite group of soldiers sent after shape-changing criminals Butler and Swarfe, who had stolen a new weapon and taken it to an overgrown jungle planet. The end of the first episode had Swarfe change in full view into a monster, before it went on the hunt in the second episode. The Doctor and Ace were involved and it turned out that the planet was the last battleground between the Time Lords and the Scaroth [sic]. The end piece was set in a castle – the whole thing had a fairy tale feel – where the criminals intended to ignite the bomb. It was *Doctor Who* meets *Predator* and *Aliens*.

"Andrew thought the whole thing rather expensive – particularly as part of it was set aboard a futuristic helicopter gunship. What he did like was the short scenes, snappy dialogue, the action approach.

"Obviously a number of these items did find themselves into *The Pit*. A number of the scenes in the first part of the book are in the script. But I and [Virgin Publishing editor] Peter Darvill-Evans had a clear idea for the book – it was aimed at a different market, had a different 'story' to tell, using different methods."

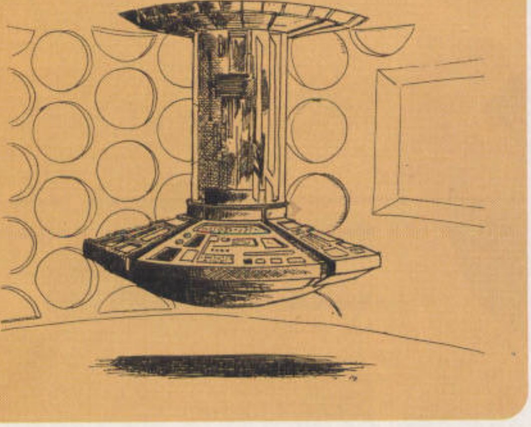
New companion Kate (Julia Sawalha) swots for her safecracker's exam?



REDESIGNING THE TARDIS

Mike Tucker "I would have pushed for a redesign of the TARDIS interior. I would have stuck some drawings on JNT's desk to say 'How about we do this?', because with the set being junked after *The Greatest Show In The Galaxy*, there would obviously have been some thought about building a new one."

John Nathan-Turner "If I'd been there when the TARDIS had been redesigned then I'd have said 'Don't forget that all the wall space has to be roundels', and that's a real challenge to a designer."



THE PRODUCTION TEAM ON CHOOSING THEIR REPLACEMENTS

John Nathan-Turner "I was the last but one BBC staff producer in drama. If you look back at the last three producers, neither Philip [Hinchcliffe], Graham [Williams] nor I had ever produced anything for television before, and it was at the time the most complicated show that the BBC did, and I think that somehow it benefited from having somebody who hadn't produced before. You went in and were overwhelmed by how much there was to do, perhaps thinking that all shows were like that, which of course they aren't! So I think somebody inexperienced at producing should have come in. I think it would have been preferable for it to be somebody who knew the show well in some capacity, be that a director, or script editor, or a unit manager as I was myself.

"There were certain people on the show at the time who in my opinion would have made ideal replacements, but to whom the idea of producing just did not appeal. I wouldn't have been the one to select it – that would have been the Head of Department's decision."

Andrew Cartmel "I did give a lot of thought to my replacement. Ben would have been great at coming up with ideas and plotting the overall season and a good man to read scripts, but Ben didn't have the organisational sense or the ability to work with other writers. Not many writers do, so Ben could have been half of an ideal writing team along with someone who is more administrative like Alison Lumb, who was my assistant on *Casualty*. She didn't know science fiction or *Doctor Who* but she knew mainstream, she was good logistically, she was good with people, she was organised and she could work to deadlines.

SYLVESTER McCOY'S DEPARTURE – AND HIS SUCCESSOR

John Nathan-Turner "When it came to taking up Sylvester's option for the third season, I asked his agent if he would give me the option of asking Sylvester to stay on for a fourth year, which he gave me. If I had been producer of Sylvester's fourth season, I would have done my darnedest to get an option on a fifth one, to be able to hand over a box of contracts to the incoming producer who could then decide whether he wanted to extend Sylvester into a new season or whether he wanted to recast. So it would be too firm to say that he would definitely have gone at the end of four, but that was the way he was contracted at that time.

"I certainly did very seriously consider Richard Griffiths for one of the earlier Doctors, but he wasn't free."

Andrew Cartmel "Richard Griffiths? Oh yeah – he's the fat guy from *Pie In The Sky*. Yes, he'd have been good – he would have been great, better than anybody else I could have suggested. Nice one! Preferably with a little beard, or little spectacles or something Doctorish, that much-used adjective while I was working on the show."

Robin Mukherjee "I think Richard Griffiths would have been great – he has those eyes. I think that's what counts, for the eyes see more than they're just looking at. I think that's what's important, and that ability to go from humour – in particular that very sharp kind of *Doctor Who* humour that doesn't become slapstick – back to a sense of depth."

CASTING 'THE SAFE CRACKER'

Andrew Cartmel "Now, I would have said Julia Ormond or Elizabeth Hurley. Certainly that kind of posh English rose type but younger."

Steven Moffatt "Julia Sawalha once said to me when we were making *Press Gang* that she had been asked to go up for the *Doctor Who* companion audition. I suppose that would have been the final companion given her age and the time of the programme. She didn't want to go for the audition because she did regard it, quite accurately, as an actress graveyard."

Robin Mukherjee "I think I could have written for Richard Griffiths and Julia Sawalha. They would have brought a slightly different flavour to it. I think Julia is a great actress – she's actually in an episode of *Casualty* that I did early on, and she was really excellent. I think that what's important is the chemistry between the Doctor and his assistant and an element of mystery that the Doctor has, and I think that that had been slightly subverted over a period of time to a sort of coy humour. And then it's interesting to see how he relates to a much more ordinary or at least down-to-earth sidekick, and Julia would be great for that."

"It was all groovy. . ." Andrew Cartmel

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"When we did *The Paradise of Death*, Nick, Jon and I turned up in the radio studio on the first morning and thought 'My God, is this going to work?'"

KEY TO LISTING
Ar Archive **Ft** Feature **It** Interview **St** Strip
Ts Telesnap Archive **Tx** Text fiction

DWM 210 Free postcards **It** Philip Hinchcliffe; Angus Lennie; Glen McCoy **Ar** *Terror of the Zygons* **Ts** *Fury From the Deep* 6 **Ft** What the Papers Said; Missing Stories, *The Rosemariners*; *New Adventures* authors **St** *Cuckoo 3* **Tx** *Tragedy Day* (Gareth Roberts)
DWM 211 Free postcards **It** Roberta Tovey **Ar** *The Greatest Show in the Galaxy* **Ts** *The Web of Fear* 2 **Ft** What the Papers Said; Missing Stories, *The Rosemariners; The Greatest Show in the Galaxy* special effects **St** *Uninvited Guest* (Warwick Gray/John Ridgeway) **Tx** *Legacy* (Gary Russell)
DWM 212 **It** Deborah Watling; Pauline Collins **Ar** *The Faceless Ones* **Ts** *The Web of Fear* 4 **Ft** What the Papers Said; *The Colin Baker Years* **St** *Victims* 1 (Dan Abnett/Colin Andrew) **Tx** *Theatre of War* (Justin Richards); *Useless Things* (David Carroll)
DWM 213 Sold out
DWM 214 Free postcards **It** Janet Fielding; Peter Davison **Ar** *The Tenth Planet* **Ts** *The Wheel in Space 2* **Ft** Missing Stories, *Hex;* **St** *Victims* 3 **Tx** *All-Blood Harvest* (Terrance Dicks); *Roses* (Robert Mammone)
DWM 215 Free postcards **It** Louise Jameson; David Troughton; Peter Davison **Ar** *The Curse of Peladon* **Ts** *The Wheel in Space* 4 **Ft** Reeltime Pictures **St** *The Lunar Strangers* 1 *(Gareth Roberts/Martin Geraghty)* **Tx** *Strange England* (Simon Messingham)
DWM 216 **It** Sylvester McCoy; Keff McCulloch; John Challis; Kenneth Gilbert **Ar** *The Monster of Peladon* **Ts** *The Wheel in Space* 6 **Ft** Editing *The Seeds of Doom*; Readers' Survey; BBV **St** *The Lunar Strangers* 2 **Tx** *First Frontier* (David McIntee)
DWM 217 Bumper Issue **It** Lalla Ward; Sylvester McCoy; Pip and Jane Baker **Ar** *The Mark of the Rani* **Ts** *The Ice Warriors* 2 **Ft** *Doctor Who and Tanni;* Historical stories **St** *The Lunar Strangers* 3 **Tx** *St Anthony's Fire* (Mark Gatiss)
DWM 218 Free index **It** Sarah Sutton; Sylvester McCoy **Ar** *The Ark in Space* **Ts** *The Ice Warriors* 4 **Ft** Peter Cushing tribute; Missing Stories, *The Doomsday Contract*; Roy Castle tribute; What the Censor Saw **St** *Food for Thought* 1 (Nick Briggs/Colin Andrew) **Tx** *Falls the Shadow* (Daniel O'Mahoney)
DWM 219 Free index **It** Caroline John; Sylvester McCoy; Milton Johns **Ar** *The Enemy of the World* **Ts** *The Ice Warriors* 6 **Ft** *The Zero Imperative*; Missing Stories, *The Doomsday Contract*; *Shakedown*; What the Censor Saw **St** *Food for Thought* 2
DWM 220 Sold out
DWM 221 **It** Carole Ann Ford; Rex Tucker **Ar** *The Gunfighters* **Ts** *The Underwater Menace* 2 **Ft** What the Censor Saw; *New Adventures* authors **St** *Change of Mind* 1 (Kate Orman/Barrie Mitchell) **Tx** *Parasite* (Jim Mortimore)
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DWM 224 Free collectors' cards **It** Andrew Cartmel; Michael Hayes **Ar** *The Abominable Snowmen* **Ts** *The Abominable Snowmen* 1 **Ft** The Second Doctor; *Doctor Who* on the internet **St** *Land of the Blind* 1 (W Scott Gray/Lee Sullivan)
DWM 225 **It** Michael Craze; Sylvia James; Nicholas Parsons; Andrew Cartmel **Ar** *The Curse of Fenric* **Ts** *The Abominable Snowmen* 2 **Ft** *Eye of the Beholder* **St** *Land of the Blind* 2 **Tx** *Sanctuary* (David McIntee)
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DWM 227 **It** Mark Strickson; Nicholas Courtney; Sophie Aldred (*Out/TARDIS*) **Ar** *Snakedance* **Ts** *The Abominable Snowmen* 4 **Ft** Alien worlds in *Doctor Who; Doctor Who* audio books **St** *Up Above the Gods* (Richard Alan/Lee Sullivan) **Tx** *Meridians* 1 (Andrew Cartmel)
DWM 228 **It** John Leeson; Nicholas Courtney; Gary Cady; Matthew Waterhouse (*Out/TARDIS*) **Ar** *The Ark* **Ts** *The Abominable Snowmen* 5 **Ft** Missing Stories, *The Song of the Space Whale* **St** *The Curse of the Scarab* (Alan Barnes/Martin Geraghty) **Tx** *Meridians* 2 (Andrew Cartmel)
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DWM 230 **It** Nicholas Mallett; Jeremy Bear; Judy Cornwell; Richard Briers; Howard Cooke; John Levene; Caroline John (*Out/TARDIS*) **Ar** *The Mutants* **Ts** *The Abominable Snowmen* 5 **St** *The Curse of the Scarab* 3
DWM 231 **It** William Russell; David Brierley; Will Barton; Julian Holloway; Chris Clough; Louise Jameson (*Out/TARDIS*) **Ar** *Timelash* **Ts** *The Abominable Snowmen* 5 **Ft** *The Five Doctors Special Edition*, Michael Wisher tribute **St** *Operation Proteus* 1 (Gareth Roberts/Martin Geraghty)
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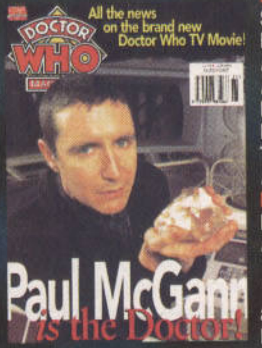
DWM 235 **It** Bob Baker/Dave Martin; Verity Lambert **Ar** *The Web of Fear* **Ts** *The Highlanders* 3 **Ft** Class 4G on *Terror of the Zygons*; The JN-T Memoirs 3 **St** *Black Destiny* 1 (Gary Russell/Martin Geraghty)


DOCTOR WHO
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DWM 237 **It** Jean Marsh; Nicola Bryant **Ar** *The Sontaran Experiment* **Ts** *The Evil of the Daleks* 1 **Ft** *The Evil of the Daleks* appreciation; The JN-T Memoirs 5; The Sixth Doctor and violence **St** *Black Destiny* 3 **Tx** *The Dragon of Hyacinth Lodge* 2
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DWM 239 **It** Sylvester McCoy; Matthew Jacobs; Eric Roberts; Beryl Reid **Ar** *Earthshock* **Ts** *The Evil of the Daleks* 3 **Ft** The JN-T Memoirs 7; Vox pops **St** *Ground Zero* 2
DWM 240 **It** Philip Segal; Mark Eden **Ar** *Marco Polo* **Ts** *The Evil of the Daleks* 4 **Ft** TV Movie review; Survey results; The JN-T Memoirs 8 **St** *Ground Zero* 3
DWM 241 **It** Jon Pertwee *(Out/TARDIS)*; Chris D'Oyly John **Ar** *The Dæmons* **Ts** *The Evil of the Daleks* 6 **Ft** Jon Pertwee tribute; Jon Pertwee remembered **St** *Ground Zero* 5
DWM 242 **It** Nicholas Courtney *(Out/TARDIS)*; Chris D'Oyly John **Ar** *The Space Pirates* **Ts** *The Evil of the Daleks* 5 **Ft** Class 4G on TV Movie; *Doctor Who*'s 20 greatest moments **St** *Ground Zero* 4
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DWM 244 Cybermen special **It** Kevin Clarke; David Banks **Ar** *Silver Nemesis* **Ft** J'adore/J'accuse the Cybermen; Guide to conventions; Time travel in *Doctor Who* 2 **St** *Endgame* 1 (Alan Barnes/Martin Geraghty)
DWM 245 **It** Chris Clough **Ar** *The Mind Robber* **Ft** The JN-T Memoirs 9; Roots 1; *Who* stories with the same plot; The High Council on TV Movie **St** *Endgame* 2
DWM 246 **It** Pennant Roberts **Ar** *The Time Warrior* **Ft** The future of *Doctor Who;* Panopticon 96; 20 forgotten functions of the TARDIS; The JN-T Memoirs 10 **St** *Endgame* 3
DWM 247 Sold out
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DWM 249 **It** Wendy Padbury *(Out/TARDIS)*; Graham Williams **Ar** *The Trial of a Time Lord* Parts Five-Eight **Ft** Cliffhangers; The JN-T Memoirs 13 **St** *The Daleks* 1 (John Lawrence/Ron Turner); *The Keep* 2 (Alan Barnes/Martin Geraghty)
DWM 250 Free poster; new look **It** Barry Letts *(Out/TARDIS)*; Elisabeth Sladen **Ar** *Genesis of the Daleks* **Ft** History of DWM; Readers' 10 other great *Who* moments; Vox Pops **St** *The Daleks* 2; *A Life of Matter and Death* (Alan Barnes/Sean Longcroft)
DWM 251 **It** Graham Williams; Elisabeth Sladen **Ar** *The Romans* **Ts** *The Macra Terror* 1 **Ft** Personality of the Doctor; *Doctor Who* dictionary; Roots 3 **St** *The Daleks* 3; *Fire and Brimstone* 1 (Alan Barnes/Martin Geraghty)
DWM 252 **Ar** *The Ambassadors of Death* **Ts** *The Macra Terror* 2 **Ft** Terry Nation tribute; Overview of the *New Adventures*; Personality of the Doctor **St** *The Daleks* 4; *Fire and Brimstone* 2
DWM 253 **It** Michael Ferguson; Mark Ayres; Peter Moffatt **Ar** *The Pirate Planet* **Ts** *The Macra Terror* 3 **Ft** Rebuilding of *The War Machines;* Roots 4; Readers' Survey results **St** *The Daleks* 5; *Fire and Brimstone* 3
DWM 254 **It** Yee Jee Tso (*Out/TARDIS*) Peter Moffatt; Tristan de Vere Cole; John Davies **Ar** *The Wheel in Space* **Ts** *The Macra Terror* 4 **Ft** The Master; Manopticon 5 **St** *The Daleks* 6; *Fire and Brimstone* 4

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PAUL McGANN

The mourning after...

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Dragonfire

In studio exactly ten years ago this week was Season Twenty-Four's chilling finale – a serial which introduced not only Ace, easily among the most popular of *Doctor Who* companions, but instituted the progressive deepening of the Seventh Doctor's character. Andrew Pixley examines the production of *Dragonfire* . . .

Amateur pyrotechnician Ace (Sophie Aldred)

PART ONE

In a cryogenics chamber, Zed – one of a group of mercenaries bought to form part of a deep-frozen army – attempts to escape the thrall of the sinister Kane. Fleeing through a restricted zone, he finds a sculptor fashioning a huge statue from ice before being killed by Kane himself – a man whose freezing touch is death.

The TARDIS materialises in a freezer centre on Iceworld, a trading colony on the planet Svartos from where the Doctor has picked up tracking signals. In a refreshment bar he and companion Mel renew their acquaintance with Sabalom Glitz, who has fallen foul of Kane, Iceworld's owner. It seems that the only way for Glitz to pay off his debts is to pursue a legendary treasure in the lower levels which is reputed to be guarded by a dragon; if not, he will lose his spacecraft, *Nosferatu*. The Doctor goes on the hunt with Glitz, unaware that the treasure map in their possession has been bugged by Kane.

Meanwhile, Mel has befriended Ace, a fiery teenager who, whisked up in a time storm, was transported from 20th century Perivale to Svartos. Ace is an expert with explosives, but her eagerness to help Kane's men clear an ice blockage leads to their being captured by Kane's aide, Belazs. Kane attempts to buy Ace into his frozen army, but the girl refuses and flees with Mel into a network of tunnels where they encounter the fearsome figure of the dragon.

In the ice passages, the Doctor and Glitz have become separated. The Doctor attempts to climb down a sheer ice face, and ends up dangling by his fingertips from his umbrella . . .

PART TWO

Glitz rescues the Doctor from his predicament, and together they go back to the docking bays to help Glitz recover *Nosferatu*. There, they once again encounter Belazs, a long-term associate of Kane's who is desperate to be released from her master's service. The Doctor urges Glitz to pay back his debt to Kane.

Having seen the dragon fire laser beams from its eyes, Ace and Mel have surmised that it is not a real creature. The girls soon find themselves pursued by zombie-like frozen mercenaries released by Kane. Hiding beneath gantries, Mel learns more about 'Ace' – really Dorothy, a confused and abandoned teenager.

The Doctor and Glitz encounter the dragon, but it is not hostile towards them when they are at its mercy. Indeed, when the Doctor and Glitz happen upon Ace and Mel being pursued by the 'zombies' – some of whom are former crewmembers of the *Nosferatu* – it is the creature that saves them all. Elsewhere, Kane is delighted to find that the ice sculpture – a monument to a woman named Xana – is complete, and kills its creator. As Kane enters the refrigeration unit which keeps him alive, Belazs persuades colleague Kracauer that the only way they can escape Kane's service is to destroy the unit and let him die. Kracauer raises the temperature, melting the statue, but Kane awakes. Furious, he kills first Kracauer and then Belazs with his deadly touch.

The dragon takes the Doctor and friends to an ice chamber where the hologram of an archivist reveals that Kane and Xana were criminals from the frozen planet Proamon. Xana, it seems, killed herself to escape justice; Kane was placed in exile on the dark side of Svartos. It transpires that the treasure, a gemstone secreted in the head of the bio-mechanical dragon, is a massive source of optical energy. Listening in via the bugged map, Kane smiles in satisfaction: "At last, after 3000 years, the Dragonfire shall be mine!"

The Creature (Leslie Meadows) in the gantries

Little girl lost: Stellar (Miranda Borman)

PART THREE

Kane despatches McLuhan and Bazin, two of his guards, to hunt down the dragon and return with its head. He prepares for his seizing of the Dragonfire by sending his frozen mercenaries to drive Iceworld's customers into *Nosferatu*.

The Doctor, concerned about the mention of Proamon, consults ancient star charts with the dragon. Glitz returns to Iceworld just in time to see *Nosferatu* depart – and explode in space with all the customers on board. Glitz swears vengeance on Kane. The Doctor takes Ace and Mel back to the TARDIS to confirm that Proamon no longer exists. Ace returns to her quarters for some more explosive, only to be captured by Kane.

Kane's guards manage to kill the creature after a prolonged hunt, but are in turn killed by the energy of the Dragonfire crystal. Glitz rejoins the Doctor and Mel, and they find the crystal. Via Iceworld's public address system, Kane offers to exchange the Dragonfire for Ace's life.

The Doctor confronts Kane in his control centre and hands over the crystal. The bio-mechanoid was Kane's jailer; now, after three millennia trapped on Svartos, he is free to take his revenge on Proamon.

The crystal is inserted into a console, and the massive bulk of Iceworld lifts off from Svartos – it is a vast spaceship. The Doctor confronts Kane with the knowledge that his civilisation is dead. Opening an observation window, Kane moves to stand in the direct sunlight and melts away to nothing.

"Days like crazy paving . . ."

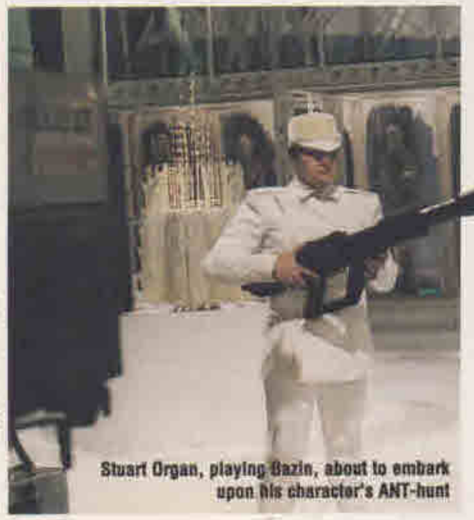
In the TARDIS, Mel has decided it is time to leave the Doctor – a decision which makes him irritable.

DOCTOR There's no time, Mel.
MEL Oh, all right. You win.
DOCTOR I do? . . . I usually do . . .
MEL I'm going now.
DOCTOR Yes. That's right. You're going . . . gone for ages . . . already gone . . . still here . . . just arrived . . . haven't even met you yet. It all depends on who you are and how you look at it. Strange business, time.
MEL Goodbye, Doctor.
DOCTOR I'm sorry, Mel. Think about me when you're living your life. One day after another. All in a neat pattern. Think about the homeless traveller and his old Police Box. His days like crazy paving.

From Dragonfire *Part Three*
by Ian Briggs

Glitz assumes control of Iceworld and declares it open for business, and Mel informs the Doctor that it is time for her to leave him. While Mel travels on with Glitz, the Doctor tells Ace that he will take her back to Perivale via a more interesting route . . .

In Production


Stuart Organ, playing Bazin, about to embark upon his character's ANT-hunt

BBC Video [5] Mike Tucker [1]

Searching out new writers upon his appointment as script editor of *Doctor Who* in January 1987, Andrew Cartmel recalled both Malcolm Kohll and Ian Briggs, with whom he'd worked at the BBC Script Unit; both were invited to submit ideas for Season Twenty-Four. Cartmel considered Briggs' initial notion old-fashioned and full of science-fiction clichés – something he wanted to avoid – and briefed Briggs accordingly.

1987 had also begun with the show's co-star, Bonnie Langford, informing producer John Nathan-Turner that she would probably leave at the season's end. Pondering upon a replacement character, Nathan-Turner elected to keep his options open by ensuring that the year's last two serials both incorporated potential female companions. On Monday 26 January, Cartmel and Nathan-Turner issued a character outline for Alf, a teenage girl from eighties London. Alf would be working on a supermarket checkout prior to being whisked away to a distant galaxy by a time storm; she'd be working on a checkout once more when the Doctor meets her. Keen for adventure, Alf would quit her job after pouring a drink into her till. She was to be uneducated but sharp, with a teenager's stroppiness; Cartmel envisaged a tough, post-*Aliens* character in contrast to Langford's Mel.

> "Ace wears a street-suss air, and is incessantly bouncing to some rhythm in her head"
> …… *Dragonfire* script

Briggs' second script idea was a cartoonish tale, *Absolute Zero*. Retitled *Pyramid in Space* and then *The Pyramid's Treasure* after *Absolute Zero* was deemed pretentious, it was set on an ice planet – a backdrop which had always appealed to Briggs – and concerned a 14 year-old financial genius who runs a business empire alongside an obsequious sidekick called Mr Spewey. The plot revolved around a treasure hunt where the 'treasure' would be revealed to be a creature only capable of living in freezing conditions.

This submission was closer to Cartmel's needs, but was still felt to be too comic. It was established that the two three-part serials ending the season would be written by Kohll and Briggs; Kohll's script would be comic and Briggs' serious in tone. Briggs was asked to take elements of his submission and construct a more sober storyline. The two stories would be made effectively as one production; Kohll's *Delta and the Bannermen* would be recorded first, entirely on location, and *The Pyramid's Treasure* would then be made totally in studio. Briggs was formally commissioned to pen a storyline on Monday 9 March. Meanwhile, Sylvester McCoy had been cast as the Doctor after camera auditions at Television Centre Presentation Studio B on Wednesday 18 February. Briggs was shown McCoy's audition, but recalled William Hartnell's irascibility and

Cosmic conman Glitz (Tony Selby)

Patrick Troughton's mercurial qualities when writing for the Doctor.

At this point it was thought that the season would end with Kohll's serial, Kohll's tomboyish Ray becoming Mel's replacement. With no reason to use Alf, Briggs decided to develop his own teenage character. He dropped the girl-with-a-

Cliffhanger! The Doctor (Sylvester McCoy) in trouble at the end of Part One

BBC Video [1] BFI [2]

boy's-name gimmick after talking to teenagers from Perivale whom he was teaching at Questors Youth Theatre in Ealing and listening to the words they used to express delight – "well good", "mega" and "ace". Ace became his new character's name.

The basic narrative detailed in the outline for *The Pyramid's Treasure* prepared on Tuesday 17 March 1987 was close to the final programme, opening with a sequence in which a psychopath signing up as a frozen mercenary "gets cold feet [sorry . . .]" and runs into the villainous Hess, whose body temperature is minus 250 degrees centigrade. The setting was the Pyramid, a structure the size of a small planet drifting in the shadow of a larger world which is run by Hess as a frozen goods trading centre. The Doctor and Mel arrive in the Cafeteria section where they meet Ace, a North London teenager blown to the Pyramid months before in a time storm. The Doctor's questions are interrupted by an intergalactic bounty-hunter-cum-pirate called Razorback (or Swordfish at one point), who has been contracted by Hess to locate something valuable using a treasure map. Hess meets the Doctor, is impressed by his history of fighting monsters – a necessary skill, if legends of an ice monster which guards the treasure prove to be true – and allows the Doctor to join Razorback. However, Hess offers Razorback a bonus if the Doctor should have an "accident" once the treasure is located. The Doctor and Razorback find relics of an ancient alien civilisation frozen into the Pyramid.

Razorback's refusal to take "girls" with him leaves Mel with Ace, whom the former dislikes. They discover both Hess' arrangement to kill the Doctor and the frozen army of mercenaries – which Hess releases, intending that they will kill the girls before they can reach the Doctor. The Doctor, Razorback, Ace and Mel corner the ice creature in a refrigeration bay where the heat from the refrigeration units melts it, revealing a skeleton of priceless crystals; the creature is the missing component of an opto-electric circuit that will focus the Pyramid's energy and give Hess immense power. Razorback joins forces with the Doctor, but Hess discovers their trickery and locates the crystals himself. The Doctor lets Hess complete the circuit, powering the drive of the Pyramid – an enormous alien war vessel. However, as the Pyramid leaves the planet's shadow, the crystal circuitry focuses the sun's rays on Hess, melting him.

In the closing sequence, Briggs indicated that Razorback would continue roaming the stars; Ace would be desolated to see the Doctor and Mel leave, but is too stubborn to admit this. Mel hints to the Doctor that Ace wants to join them, but the Doctor deliberately ignores her: "Ace is biting back the tears, when Razorback turns back to her and grumpily asks if she's going to stand hanging around all day. Ace's eyes light up, and she races after him, yelling, 'Ace!!!'."

Accepting the storyline for development, Nathan-Turner suggested that Razorback was similar to Sabalom Glitz, a galactic rogue created by the late Robert Holmes for *The Trial of a Time Lord*. The director assigned to both Kohll and Briggs' stories was Chris Clough, previously responsible for the concluding six episodes

WRITER IAN BRIGGS

After reading drama at Manchester University, Ian Briggs worked in theatre lighting and design, freelancing for the Royal Court and some film companies. In 1986 he joined the BBC Television Script Unit, where he assessed the development potential of unsolicited scripts – something which taught him a great deal about what not to write himself. He was invited to write for *Doctor Who* by Andrew Cartmel in early 1987. This would be his first television work.

ORIGINS CHARACTER NAMES

Briggs named his villain Hess because it was a sibilant name like "Hiss"; he then realised it was also the name of Nazi war criminal Rudolph Hess, but decided not to change it. (In the scripts, Hess was described as "wearing black clothing and a black glove".) However, during rehearsals, Hess' possible release from Spandau became a news story, and it was decided to change the name – particularly as the costume designs had a Teutonic style, albeit that of the First World War. Following a cinematic theme established in other of his names, Briggs chose Kane after the lead character in *Citizen Kane*, the 1941 Orson Welles masterpiece often hailed the greatest movie ever made. Hess' female aide, Belazs, named after Hungarian film theorist and critic Bela Belazs, was described by Briggs as "a tall woman in her 30s, with a cruel beauty. (Note: The 'zs' of 'Belazs' is pronounced as in Zsa Zsa Gabor)". Hess' other chief subordinate was named after German film critic Siegfried Kracauer, author of *From Caligari to Hitler*, a study of his native cinema. Briggs' Kracauer was "a strong hard-faced afro or caribbean". Male mercenary officer Bazin was named after André Bazin, a French critic who wrote for *Cahiers du Cinema* and was a great advocate of *Citizen Kane*. Bazin's associate McLuhan was originally named Eisenstein after Sergei Eisenstein, the Russian director credited with the invention of the montage editing style in early films such as *Battleship Potemkin*; during rehearsals, it was judged that the proliferation of foreign names could be construed as racist and the character was renamed after Marshall McLuhan, a Canadian communication theorist who commented on the potent influence of television in sixties works such as *The Medium is the Message*. Barman Anderson was named after British director/critic Lindsay Anderson. Glitz's former crewman Pudovkin took his name from Vsevolod Pudovkin, a Russian film-maker and theorist who interpreted the inner motivation of characters in works such as *Konets sankt-peterburga*, *Potomok chingis-khan* and *Dezertir*. Ill-fated crewman Zed was named after the last letter of the alphabet. Arnheim, originally a shop assistant in Part One but re-defined as a guard in Part Two, was named after Rudolph Arnheim, a German/American film and art critic who commented on visual perception. (Briggs described the character as a "huge, neanderthal thug".) Sarris, a mercenary originally in Part Three, was named after Andrew Sarris, an American proponent of the auteur theory of film criticism who cited *Citizen Kane* as the most influential film ever made. Hess' dead female accomplice was originally called Krylla, but after Hess was renamed became Xana – from Xanadu, the name of Kane's palatial folly in *Citizen Kane*. Deleted from Part One was the PA announcement "Miss Kael to Checkout 1012 please" – which referred to American critic Pauline Kael, another prominent *Citizen Kane* apologist.

The *original* Kane (Orson Welles)

"it was the first time i'd ever been in a TV studio"

Sophie Aldred

of *The Trial of a Time Lord* – two of which had featured Glitz, played by Tony Selby. Clough contacted Selby and, after a guest fee had been agreed and a payment made to Holmes' estate, Briggs developed the ruthless Razorback into the less threatening Glitz.

Briggs' first script was commissioned on Thursday 2 April as *Dragonfire*; Parts Two and Three were commissioned on Monday 13th. Briggs consciously designed his scripts as an adventure story for 13-14 year olds which nevertheless retained the zany quality of his earlier ideas. He received a great deal of assistance from Cartmel; the first scripts were all very long, one running to 47 minutes.

Briggs' scripts drew from many cinematic sources. The alien Cafeteria came from the Cantina scene in George Lucas' 1977 *Star Wars*, while Richard Donner's 1978 *Superman* suggested holographic messages from dead characters. Both the death of Hess and the name of Glitz's ship were taken from the 1922 German movie *Nosferatu: Eine Symphonie des Grauens*, a thinly-veiled version of *Dracula* in which the vampire ultimately crumbles to dust in the morning sun's rays. The other major influence was the 1939 movie *The Wizard of Oz*, which inspired elements of Ace. Briggs also drew upon dialogue from John Huston's 1941 *The Maltese Falcon*, which likewise detailed the hunt for a precious item.

In Briggs' drafts, Ace takes Hess' sovereign and becomes a uniformed mercenary, rebelling only when Hess wants Mel frozen and turning fugitive with her new friend. It was emphasised that the scar on Ace's hand would be a permanent reminder of a bad decision she could never undo, but this was felt to be too similar to Belazs' predicament. A recurrent theme of Briggs' story was loneliness, and how it impacted upon the Doctor, Kane and Ace.

Rehearsal scripts for *Dragonfire* referred to it as Serial 7F/G; it became Serial 7G, but was noted as such because of its joint production alongside *The Flight of the Chimeron* (the new title given *Delta and the Bannermen*, which would later be changed back once more). The original setting was the planet Tartros (revised to Svartos) and in particular "Iceworld – a hemispherical structure formed from a crystalline lattice". Briggs defined the garb worn in Iceworld as "menacing white uniforms bearing the Iceworld insignia and the guards' names. Note: All Iceworld personnel including Hess, have a name patch on their uniform. Ace is the only exception". It was noted that Arnheim, a Freezer Area assistant, wore a less military version of the uniform.

In the Freezer Area, Briggs suggested advertisement displays (eg, Iceworld Free Range Phoenix Eggs – 19.95 per Megagram), the use of muzak and PA announcements (a promotion for "anti-gravity lingerie", for example). The Refreshment Bar was described as "A cross between a cafeteria and a Wild West saloon: a saloon bar with chrome and formica furniture. The atmosphere is that of a frontier post". Ace would reprimand Glitz (described as "an intergalactic rogue right down to the asteroid dust on his boots") for trying to palm her off with Nebulous Shillings; originally, Glitz borrows a ten-crown note from the Doctor to pay his bill, but this was cut very early on. Ace would remark how much she would like to send her boss, Mr Anderson (as initially named in the dialogue) to join the dragon. Remarking upon the dragon hunt, the Doctor says: "If we were searching after an everyday dog or rabbit, it wouldn't be half as exciting!" At this point, the Seventh Doctor still recited garbled quotes which were later removed ("Faint heart ne'er won a sow's ear", for example).

In the scene where Hess threatens Belazs, Hess would originally grab Belazs' hand and force it, palm down, onto a control desk. He would then have brought his other ungloved hand slowly down towards hers, at the last moment pressing his hand down alongside hers to give an intense hiss of cold on the desk's surface. In this version, Glitz would deliberately give the Doctor the slip and follow the trail to the Ice Gardens; this would have led to a scene of Glitz in the crystal chamber

SCRIPTING ACE

Ace was largely inspired by Judy Garland's portrayal of Dorothy Gale, the little girl plucked up from Kansas by a cyclone and deposited in the magical world of Oz in the movie *The Wizard of Oz*, itself based on L Frank Baum's 1900 novel *The Wonderful Wizard of Oz*. Briggs also drew upon characteristics from Anna-Marie, Joanne and Juno, three girls at the Youth Theatre. Rehearsal scripts described Ace as "a rebellious-looking 16/17-year-old girl . . . Ace wears the Iceworld uniform, but she's still recognisably from Earth – 1987 vintage. She wears a street-suss air, and seems to be incessantly bouncing to some rhythm in her head." Ace – whose real name was Dorothy – gave her age as 16, and the Oz connection was reinforced in Brigg's description of her quarters: "A poster bearing the legend 'There's No Place Like Home' . . . covered with the scrawl of chemical equations". Ace referred to people by nicknames ('Doughnut' for Mel, for example); originally she also had a stuffed dog mascot called Wayne, akin to Dorothy's pet dog Toto. In the scene between Ace and Mel in Ace's room, the teenager would tell Mel how her explosion in the Art Room blew the First Years' pottery pigs through a wall and halfway across the sports field, hence her suspension. Ace was intended to carry rock-climbing gear in her bag, but this was replaced on recording by a ladder after a long sequence in which the girls climbed down the ice face (with Ace abseiling) was cut prior to rehearsals. During rewrites, Ace's conversations were fleshed out – she now appeared in a waitress uniform but changed into "something along the lines of overalls and an army jacket". Ace's confrontations with both Hess and the creature were also expanded.

The *original* Dorothy (Judy Garland)

Scenes from the Iceworld Cafeteria

which was cut prior to rehearsals. Part One's rehearsal script ended with the creature advancing on Mel and Ace, noting that Mel's "screams are topped by the familiar crescendo of the final credits". It was decided that the episode should end on the Doctor's literal cliffhanger, [precipitated by his hearing Mel's scream]. However, during rewrites, the narrative of how the Doctor, following the map, climbs down the ice face to a walkway below, was lost.

In Part Two, the Doctor/Glitz conversation at the foot of the ice was shortened, and Hess' speech to the sculptor was extended (but cut on recording). Briggs described Glitz's frozen crewmates graphically: "Their expressions are dull and empty, full of mindless, psychopathic violence . . . one of them twitches slightly in an involuntary spasm . . . The effect is that of an army of corpses". Numerous pieces of dialogue were tightened up, including some between the Doctor and Glitz as they approach Arnheim, and also between Glitz and Belazs in *Nosferatu* (at the end of this, the Doctor and Glitz leave Belazs "weeping bitterly" on the ground).

> **"Edward Peel's Kane was far better than the character I imagined"**
>
> **Ian Briggs**

The sequences of Ace and Mel coming up against Pudovkin were expanded, including dialogue for the latter, but exchanges between Belazs and Kracauer were trimmed. Originally, when Hess agrees to give Belazs her freedom, he offers to shake hands – and all too late she realises that he is not wearing his protective glove. Hess' delight closed the script ("The crescendo of the closing credits comes soaring down over his triumph").

In Part Three, the original conversation between Glitz, Mel and Ace in the Alien Chamber was different: Mel suggests playing I Spy and Glitz recounts youthful adventures on *Nosferatu* – riding the Space Winds, diving through the Rainbow Clouds, the Asteroid Breaks, the Nebula Ridges. Ace is impressed when Glitz says he has been outside the Twelve Galaxies. The child in Parts One and Three was unnamed in the rehearsal scripts, and the speaking female customer was to be the child's mother, aunt or grandmother. A sequence showing Kane meeting the child but not harming her was also removed.

The scene wherein Ace enters the TARDIS for the first time was reworked, as was a lot of material towards the end of the episode. Originally, Ace had a stuffed dog mascot called Wayne, and some graffiti reading "Ace 4 Wayne" would remind the girl that she is near her quarters, causing her to leave the Doctor and Mel. The sequence of Hess capturing Ace in her quarters was trimmed to a minimum. Later, when Glitz enters Ace's deserted room, he finds her partly packed holdall containing both her explosives and Wayne (the room also contained "the official photograph of Hess – to which Ace has added fangs"). Going to the Cryogenics Chamber, Glitz rigs up a boobytrap which the Doctor and Mel almost activate as they arrive, pursued by the frozen mercenaries led by Sarris. It seems that the boobytraps are useless, but it transpires that Ace keeps her most powerful explosive hidden in Wayne – which Glitz discovers when he hurls the dog at the zombies.

100 girls auditioned for the part of Ace; Sophie Aldred was ultimately successful. Aldred had originally auditioned for Ray in *The Flight of the Chimeron* because she looked young for her age and could ride a motorbike. The actress had a 30-minute discussion with Clough about children's theatre, and was recalled a fortnight later to read Ray's part for Nathan-Turner. Three weeks after that, Aldred's agent phoned her in Manchester (where she was working in the theatre) to say that she had been booked for three episodes as Ace with a possibility of becoming a regular. It would be her first television work.

During rehearsals for *The Flight of the Chimeron* in June, Nathan-Turner approached Langford's agent regarding the possibility of the actress appearing in the first two four-part serials of the next season, starting production in February 1988, but was told that no firm decision could be given until Christmas. With new scripts to be commissioned in Autumn 1987, Nathan-Turner decided to write Mel out at the end of the season; although it was possible for Langford to record the first story next year, the producer was not keen to begin a season with a departure. By now, it was felt that *The Flight of the Chimeron* was not a suitable story to end the season with, and that the eighties Ace contrasted more with Mel than the Welsh valley charm of the fifties Ray. Nathan-Turner informed Cartmel that Ace would be Mel's replacement.

The crew working on *Dragonfire* was the same as for the previous serial: John Asbridge as designer, Andy McVean in charge of visual effects, Richard Croft supervising costumes and Gillian Thomas handling make-up. All were new to these roles on the show, bar Thomas who had previously worked on *The Creature from the Pit*.

Rehearsals at North Acton began on Thursday 16 July. Many of the guest cast would only be

REHEARSAL SCRIPT PART THREE

The original conclusion to Ian Briggs' rehearsal scripts takes place in the Freezer Centre. Glitz celebrates taking over Iceworld (naming it *Nosferatu 2*) and offers the Doctor a drink; the Doctor declines and offers Ace a lift, but she says she will always get a job somewhere. The Doctor says: "Yes . . . There's always jobs for waitresses. I know it's boring and tedious . . . But not everybody can go exploring the Twelve Galaxies and beyond . . ." Mel wants the Doctor to take Ace with them, but the Doctor wants her to go with Glitz. Ace is very upset as the Doctor bustles Mel into the TARDIS, but is determined not to show it; the Doctor knows that Ace will be safe with Glitz. The female customer enters, complaining about the Crab Nebula Pasties being past their sell-by date, and only her child sees the TARDIS departing: "The child's puzzlement and wonder is cut short by the crescendo of the: Final Credits".

BBC Video [2] Mike Tucker [3]

required for the first recording block, including Edward Peel, Tony Osoba, Patricia Quinn and Shirin Taylor. Peel, playing Kane, had become prominent on television as the Chief Inspector in *Juliet Bravo*; Osoba, cast as Kracauer, had been a regular in *Porridge* and *Dempsey and Makepeace* and had played Lan in *Destiny of the Daleks*; Quinn, best known for her involvement in *The Rocky Horror Show*, had played Sylvia Daisy Pouncer alongside Patrick Troughton in *The Box of Delights*, while Taylor, who had featured in *Give Us a Break*, had played a minor role in *The Stones of Blood*. Of the minor cast members, Sean Blowers later achieved fame in *London's Burning* while Stuart Organ was a regular in *Grange Hill*. Providing the tannoy voice was Lynn Gardner, whom Clough had originally cast as Ray; Gardner had suffered an injury during a motorbike lesson while training for the part and been replaced.

During rehearsals, a look for Ace was arrived at: Cartmel liked Aldred's own garb of black-dyed army shorts, a striped T-shirt and Doc Marten boots and Aldred recalled a picture of a girl in striped tights and a bomber jacket covered in badges from the July 1987 edition of *The Face*. Aldred and Croft went shopping for the clothes along the Kings Road, and their purchased badges were augmented by Aldred's own two *Blue Peter* badges; production secretary Kate Easteal checked with the *Blue Peter* production office as to how Aldred had won the badges.

Briggs' script was amended during rehearsals; new gags included the Scots McCoy pronouncing "loch" and Glitz's map being "the real McCoy" (rather than "genuine oyster"). Maintaining continuity to his previous appearances, Selby asked to have "a crown or two" modified to "a few grotzis" (a word Briggs disliked). Ace's scripted nickname for Glitz – "Toerag" – became "Bilgebag" ("drongo" and "brickhead" were suggested), while "Neat!" became "Wicked!". The BBC vetoed Ace saying "bunch of prats" in Part One, and Patricia Quinn's son suggested "bunch of spots" instead. The Announcer's voice was added to clarify scenes in Kane's Restricted Zone and the departure of *Nosferatu*, and references to both a Stradivarius and Dutch masters being on board *Nosferatu* were added.

The first recording block took place in TC1 between Tuesday 28 and Thursday 30 July. Before recording got underway on the first evening, Aldred discovered that her original yellow and black tights strobed on camera; these were changed for red ones. Nathan-Turner informed Aldred that the option for her to remain on the show was open. She accepted. Briggs gave Aldred a good luck postcard depicting Garland's Dorothy.

The *Nosferatu* model

Taping started with the two scenes involving the child (now named Stellar) in the freezer centre and the Cryogenics Chamber; this was because juvenile Miranda Borman could only work limited hours each day. With these completed, sequential recording in the Cryogenics Chamber took place for the rest of the evening; this included Aldred's first scene, in which Ace spurns Kane's crown (a performance which made Briggs cry with emotion in the control gallery). When the crown piece (modelled with Peel's head on it) was placed on the flat surface, a chemical reaction made it smoke; for scenes where Kane killed people, dry ice smoke was pumped through tubes in Peel's sleeves. When the 10pm deadline arrived, the two unrecorded scenes of the Doctor's party listening to Kane in Part Three were rescheduled for the following afternoon.

Wednesday 29 began by picking up the Cryogenics Chamber scenes and continued with three sequences involving Stellar: two in Kane's Restricted Zone and the final Freezer Centre scene for Part Three. This last section of the script – Ace's goodbye – needed restructuring and a truncated version with mother and child was recorded instead. Recording continued with the Part Three scenes set in the Freezer Centre; one scene involving Glitz was rescheduled for the following afternoon when it was realised that Selby's sideburns were too dark.

Taping switched back to the Restricted Zone; this set housed vacuum-formed and internally-frosted statues of Xana in various states of completion. Effects assistant Mike Tucker made a gun from PS2 resin to shatter from the cold when dropped by Zed. After this, the Part Two scenes in the *Nosferatu* Flight Cabin were recorded; this set was a redress of the Bannermen spaceship set used in *The Flight of the Chimeron*. Kane's Control Room was the next set used, and the day ended on schedule with the scenes in Ace's Quarters. Here, Briggs' desire to have discarded underwear scattered about resulted in his being given a pair of knickers by the design assistant. One member of the production team was concerned by the fact that Aldred's unshaven armpits were visible when Ace flopped onto her bed.

The afternoon of Thursday 30 began with the remount of the Glitz/mother scene and the sequence in the Refreshment Bar wherein Ace pours a milkshake over the customer (done very careful to avoid damaging the costume, a creation made for the character Servalan on *Blake's 7*. All the alien costumes came from stock). Taping continued with the Part One scenes in the Upper Docking Bay. The Part Three scenes of Stellar in the Refreshment Bar were recorded next, followed by the remaining scenes on that set (including the shots of the Doctor reading a Penguin edition of George Bernard Shaw's *The Doctor's Dilemma*, the start of a running joke about the Doctor's reading matter). To recapture the feel of *Star Wars*' cantina scene, Thomas asked freelancer Sue Moore to provide as many masks as possible which included pig and lizard heads from Robert Alsop and a lizard puppet nicknamed Eric, which was manipulated by one of the extras. Stellar wore a half-mask which Moore had made for a party and which Clough liked. The cameras then moved back to Kane's Control Room for all the Part Three scenes set therein. The final recordings in the first session comprised all the scenes in the Docking Bays (redressed as both Upper and Lower Docking Bay as Briggs' script had suggested).

CASTING SOPHIE ALDRED

Born in August 1962, Sophie Aldred studied drama at Manchester University. She acquired an Equity card after work in touring cabaret, children's theatre and fringe work and was appearing in the chorus of *Fiddler on the Roof* in Manchester when she auditioned for *Doctor Who*. A key requirement for the actress playing Ray was the ability to ride a scooter; Aldred rode a motorbike and the comment that she "has own leathers" written on the back of her publicity portrait intrigued Chris Clough. At the same time, Aldred was also chosen to be a presenter on a BBC children's show, *Corners*.

Rehearsals restarted on Monday 3 August, the same day that Briggs submitted a new TARDIS

BONNIE LANGFORD MEL

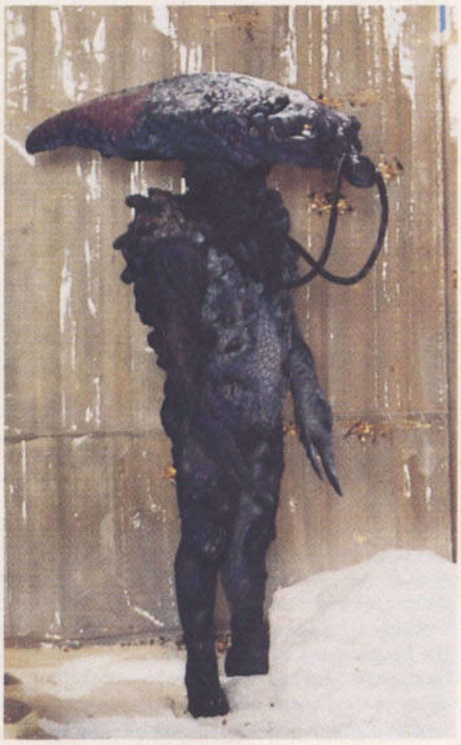
Following her departure from *Doctor Who*, Bonnie Langford started a season playing the lead in the musical *Charley Girl*. Sadly, this was the start of a period where Langford fell victim to typecasting, and she elected to take a break from her career. After a number of new publicity shots to change her 'nice girl' image, she restarted her career on the stage in productions such as *The Pirates of Penzance* and entered the news again when she married actor Paul Grunert in Mauritius in September 1995.

scene where Ace joined the Doctor and Mel departed. Cartmel also asked Briggs to write a brief character outline for Ace which centred on the chemical expertise of the volatile teenager from Perivale. Joining the cast for the second recording block were Daphne Oxenford and Leslie Meadows as the Archivist and the Creature respectively. Oxenford was a veteran radio actress, fondly remembered as a presenter of *Listen with Mother* since 1950; Meadows had played a minor role in *The Flight of the Chimeron*.

The season's final recording session spanned Wednesday 12 and Thursday 13 August in TC3. The farewell scene was rewritten by Cartmel, Briggs and McCoy on the morning of recording in Television Centre's Breakfast Bar. McCoy wanted to use dialogue written by Cartmel for his audition piece – which Briggs disliked – and this was incorporated into Briggs' revised scene.

The first recordings on Wednesday 12 were shots of the holograms of the Archivist and Xana, plus Kane's body melting, after which three TARDIS scenes for *The Flight of the Chimeron* Part One were shot. The single Stellar gantry scene was then cleared to release Borman, after which the scenes at the ice face were recorded. Several cast members wore safety harnesses during the climbing sequences; McCoy accidentally kicked Selby during one take. A gantry scene featuring Ace and Mel in Part One was followed by the TARDIS Control Room scenes, including Mel's farewell. Recording then returned to the gantries for scenes showing the Doctor and Glitz in Part One, Pudovkin and the crewmembers in Part Two and the Doctor and Glitz encountering the Creature in Part Two; for this sequence a polystyrene door was constructed for the dragon to burn through. Recording ended with scenes of the Doctor and Glitz at the ice face in Part Two, plus an insert of the melting statue of Xana.

This was the first day on which the Dragon appeared. McVean had produced drawings of the Dragon's head, and assistant Lindsay McGowan made a small model of the creature. The body was sculptured in latex and polyurethane foam; built-up shoes were added. The fibreglass head was worn as a helmet by Meadows; the head included a gas canister which issued smoke through the bio-mechanoid's nostrils. Paul Mann made the separate mechanical head which opened in close-up to show the crystal designed by Jonathan Clarke. The finished version was not how Briggs had envisaged the creature.



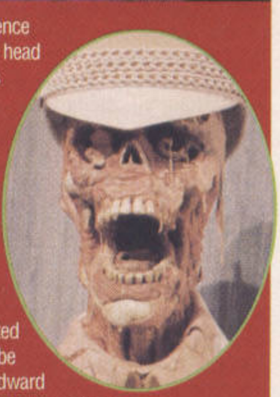
"I tended to put the Dragon in half shadow and shoot it to avoid the legs"
Chris Clough

On the morning of Thursday 13, a photocall held outside BBC Television Centre showcased McCoy, Aldred and the TARDIS prop. Nathan-Turner wanted Aldred to wear something more glamorous than her Ace outfit; Aldred and Croft settled on a fashionable top and skirt. (Pictures from the session featured in *Today* and the *Daily Express* on Friday 14th.) Afternoon recording began with all the scenes in the Alien Chamber, before moving to the Black Area of the ice passages. The remainder of the day was spent on a variety of crystal passage, black area, ice garden and gantry scenes.

With recording completed, Aldred began rehearsals for *Corners* on Monday 17 August; recording started at Burnham-on-Sea on her 25th birthday, Thursday 20 (a birthday she shares with McCoy). *Corners* began on BBC1 on Friday 25 September, well before *Dragonfire*'s transmission.

Over the following weeks, model inserts shot on 35mm film by McVean's team included shots of the planet Svartos, *Nosferatu* (of which two

EFFECTS KANE'S DEATH



The effects sequence in which Kane's head melts away was handled by freelance modellers Stephen Mansfield and Susan Moore. Chris Clough was aware that this was a difficult effect to create in studio and was prepared to rewrite the script around it. He also stated that no blood should be seen. A face cast of Edward Peel was out of the question because Kane's mouth needed to be open in a dying scream. Polaroid photos of Peel were taken, and over a weekend a cast was sculpted by Mansfield. Six wax skins were then made from the plaster mould, with two fibreglass skulls to support them. The prop was completed at 4.00am on the recording day, and the effect successfully achieved first time in ten minutes; hot air guns aimed at the head melted the wax, and liquid was also pumped through the skull. The effect was speeded up 30 times in editing. A deflating sex doll in Kane's costume was used for the long shot of the character's collapse.

"Legs never look terribly good on monsters . . ."

Ian Briggs *Writer* "It was OK. There are parts where I think I could have written a scene better, if I'd had more time, been more self-disciplined. There were some scenes that weren't how I'd envisaged and they were better. Edward's [Peel] portrayal of Kane was far better than the character I imagined . . ."

Chris Clough *Director* "With the Dragon, I think we had a good design. I tended to put it into half shadow and shoot it to avoid the legs, which never look terribly good on monsters . . . Kane had to be convincing too, without going over the top. That's always the problem of these Ultimate Foe-type characters – the temptation is to go 'aargh!' and all that sort of stuff. And it usually works better if they do less. Then, when they're really angry, they can twitch their eyes or something. Edward Peel did that really well . . ."

Sylvester McCoy *The Doctor* "I did that leaving scene as my audition piece for *Doctor Who*. Now, they'd written Bonnie's leaving scene as 'Goodbye Mel' and that's all it was. I said 'Hey, hey, you can't do that' . . . She couldn't just say goodbye, then I say 'Hello, come in' to the next companion. So I reminded them of this wonderful, touching scene . . . This was the first time I felt I could bring in the deeper sense of the character. The emotional side of him. Trying to show his sadness for her going, but control it. I'd never had a chance up to then . . ."

Sophie Aldred *Ace* "The first time I'd ever been in a TV studio was the first recording for *Doctor Who*. It was pretty nervy – I kept wondering what was going on and the technology is very impressive but a bit daunting. But everyone was really friendly and it went quite quickly . . ."

BBC Video [3] Mike Tucker [1] Sue Moore [1] Alan Jeffries [1] BSB [1]

The Part One Ice Passage scene cut in editing

models were made, one to explode) and also the lift-off of Iceworld. In further effects shots, Mike Tucker wore the Doctor's trousers against a blue CSO screen when doubling McCoy's legs for some of the cliff-hanging close-ups. In post-production, Paintbox was used a great deal on the ice face scenes and to provide the roof of the Cryogenics Chamber; other video effects included the Dragon's laser eyes, the Dragonfire energy, the TARDIS' star chart and the removal of the Creature's head.

A number of cuts were made to the episodes to bring them down to transmission length, and much scene resequencing took place. A voice-over from Glitz was required to bridge the jump from Kane's death to Mel's goodbye. A short two-scene sequence featuring the Doctor and Glitz was removed from Part One; as the pair move along a dark ice passage, Glitz slips and grabs at a protruding shaft of ice which then falls and traps him. The walls shift again and a razor sharp shaft of ice slips, coming to rest just above Glitz; whenever the Doctor tries to free him, the shaft moves closer. In the second scene, the Doctor has hacked handholds in the ice with his brolly, and manages to raise the shaft to get Glitz clear – seconds before the shaft spears down. Other brief cuts included Ace and Mel fleeing Kane, dialogue between Kane and Belazs about tracking Glitz, and some of Ace arguing with Anderson.

Part Two also suffered minor cuts, notably Glitz placating the cliff-hanging Doctor, Ace and Mel discussing a plan of escape ("How about: we shift ourselves faster than a greased steam-hammer?") and the end of the scene where Belazs and Kracauer plan Kane's death. During Part Three, a number of short scenes in the Freezer Centre and Refreshment Bar were dropped; these showed Anderson polishing glasses, the mad stampede for the Docking Bays and a PA announcer asking "Would the parents of Joanne Foxley, aged three, please go to the High Security Compound?" (The latter was an in-joke referring to one of the girls Ace was based on.)

Music was composed by Dominic Glynn, who had worked on *The Trial of a Time Lord*; Glynn provided around 27 minutes of electronic incidental music, plus seven minutes of Freezer Centre Musak for Part One and ten minutes of Singing Trees music; the Singing Trees were further enhanced by music effects created by Dick Mills of the BBC Radiophonic Workshop.

McCoy, Nathan-Turner and Langford featured on the BBC's *Open Air* viewer's comment programme on Tuesday 29 September, fending off criticism of *Time and the Rani*; McCoy also appeared on *Kilroy* on Wednesday 28 before resuming stage work in *The Pied Piper*. Aldred was scheduled to promote *Dragonfire*'s debut on *Blue Peter* on Monday 23 November but, in the event, was too busy on *Corners*. Some publicity material was issued erroneously naming the serial *Ice Planet*. On-air promotion began when the Part One cliffhanger was shown during an appearance by McCoy on *Going Live* on Saturday 14 November. The BBC promoted *Dragonfire* as the 150th *Doctor Who* serial, due to begin broadcast on the show's 24th birthday. On Thursday 19, *Radio Times* ran a colour feature on the series. The cast list for Part One was accompanied by a publicity shot of McCoy and Langford from *Paradise Towers*. Part Two boasted a publicity shot of Aldred.

On Monday 23 November, *Today* cited McCoy and poor scheduling as a source of dissatisfaction. In *The Independent*, W Stephen Gilbert commented that while he liked McCoy, he felt him too light for the role; a more positive reaction came on Tuesday 24 from Charles Spencer in the *Daily Telegraph* who liked both McCoy and the show.

Post-production on *Dragonfire* Part Three ended on Saturday 5 December, shortly before transmission; the broadcast itself brought much criticism of Kane's death, which featured in *Open Air* on Tuesday 8 and also in *The Star*. Viewing figures remained low, although Part One was the highest rated episode of the season and audience appreciation was good. Nathan-Turner and McCoy blamed poor scheduling; *Doctor Who* was then transmitted against the top-rated soap opera *Coronation Street*.

Late in 1987, Briggs novelised his scripts and reinstated much deleted material; *Doctor Who – Dragonfire* was published in March 1989 by Target Books as Book Number 137 (the cover painting did not depict the Bio-mechanoid at Briggs' request). Glynn's incidental music for the serial was included as part of the tape *Black Light* issued by Dominitemporal Services in 1988. Other *Dragonfire* merchandise included a BBC publicity postcard of Ace issued in 1987, and various sound effects on the CD *Doctor Who: 30 Years at the Radiophonic Workshop* released in July 1993.

Dragonfire was sold overseas to countries such as Australia, New Zealand, Canada and the United States (where it also airs as a TV movie of one hour eight minutes' duration). The serial was sold to Germany and shown on RTL1 as *Die Feuer das Dracen* ('The Fire of the Dragon') between 1989 to 1993. *Dragonfire* was issued by BBC Video in January 1994. UK Gold broadcast the serial in episodic form in December 1994 and March 1995, with a compilation broadcast in December 1996. The BBC Film and Videotape Library retain the original one-inch tape of the serial, as well as first edits of all three episodes (durations: 24'00", 26'09" and 26'09" respectively), plus 11 recording spools.

PRESS OPERATION WHO

Anniversary celebrations were overshadowed by an orchestrated fan campaign opposing John Nathan-Turner's style of production. 'Operation Who' was launched by Gary Levy, editor of fanzine *DWB*, on Thursday 12 November and culminated with an item on BBC2's *Did You See . . . ?* on Sunday 22. The campaign was covered by *The Star* on Saturday 14, quoting Ian Levine, a disenchanted former unofficial series consultant, attacking Nathan-Turner's style of production and casting choices. On Thursday 19, both the *Evening Standard* and *The Stage and Television Today* printed reactions to the series by Levine and the fans, as did the *Daily Mirror* on Saturday 21st. On *Did You See . . . ?* Levine's views were aired as part of a nine-minute slot which also featured academic Manuel Alvarado plus fans Jeremy Bentham and Peter Anghelides; Nathan-Turner declined to appear, referring to comments he had made on *Open Air*.

SERIAL 7G DRAGONFIRE

CAST **Sylvester McCoy** *The Doctor* and **Bonnie Langford** *Melanie* with **Tony Osoba** *Kracauer* [1-2], **Stefanie Fayerman** *McLuhan* [1,3], **Sean Blowers** *Zed* [1], **Stuart Organ** *Bazin* [1,3], **Nigel Miles-Thomas** *Pudovkin* [1-2], **Edward Peel** *Kane*, **Shirin Taylor** *Customer* [1,3], **Miranda Borman** *Stellar* [1,3], **Lynn Gardner** *Announcer*, **Ian Mackenzie** *Anderson* [1,3], **Tony Selby** *Glitz*, **Sophie Aldred** *Ace*, **Patricia Quinn** *Belazs* [1-2], **Leslie Meadows** *The Creature*, **Chris MacDonnell** *Arnheim* [2], **Daphne Oxenford** *Archivist* [2].

EXTRAS **Chris Andrews, John Baker, Simon Brown, Keith Harvie** *Guards*; **Ian Bodenham, Ross Murray, Ray Knight, Sue Somerset** *Glitz's Crew*; **Larry Bishop** *Sculptor*; **Miles Ambrose, Olwyn Atkinson, Carolyn Christie, Julie Ann Wood, Bryan Jacobs, Linda Kent, Harry Klein, Eric Lindsay, Bill Malin, Stuart Myers, Denise Powell, Ian Johns, Christian Fletcher, Noel Drennan, Barbara Russell, Ron Berry, Flanagan** *Customers/Mercenaries*; **Belinda Lee** *Xana*; **Douglas Stark, Len Bond, Patrick Edwards, Rick Florio, Nick Florio, Andrew Hunter, Maggie Lynton, Gloria McGuire, Patrick Shepherd** *Mercenaries*.

CREDITS *Written by* **Ian Briggs**. *Theme Music Composed by* **Ron Grainer**. *Theme Arrangement* **Keff McCulloch**. *Incidental Music* **Dominic Glynn**. *Special Sound* **Dick Mills**. *Production Manager* **Gary Downie**. *Production Associate* **Ann Faggetter**. *Production Assistants* **Rosemary Parsons, Karen King**. *Assistant Floor Manager* **Christopher Sandeman**. *Visual Effects Designer* **Andy McVean**. *Video Effects* **Dave Chapman**. *Technical Co-Ordinator* **Richard Wilson**. *Camera Supervisor* **Alec Wheal**. *Vision Mixer* **Shirley Coward**. *Video-Tape Editor* **Hugh Parson**. *Film Cameraman* **William Dudman** [3]. *Lighting Director* **Don Babbage**. *Sound* **Brian Clark**. *Costume Designer* **Richard Croft**. *Make-up Designer* **Gillian Thomas**. *Script Editor* **Andrew Cartmel**. *Graphic Designer* **Oliver Elmes**. *Computer Animation* **CAL Video** [3]. *Designer* **John Asbridge**. *Producer* **John Nathan-Turner**. *Director* **Chris Clough**. BBC © 1987

ORIGINAL TRANSMISSION

Episode	*Transmitted*	*Time*	*drn.*	*Rating (Pos.)*	*A. App.*
Part One	23 November 1987	7.35pm-8.00pm	24'01"	5.5M (80th)	61%
Part Two	30 November 1987	7.35pm-8.00pm	24'40"	5.0M (96th)	61%
Part Three	7 December 1987	7.35pm-8.00pm	24'26"	4.7M (94th)	64%

For Sophie Aldred: always helpful, without ever asking, "Why?" – AP

Shelf Life

In which the Doctor digs up something nasty in ye olde London Town

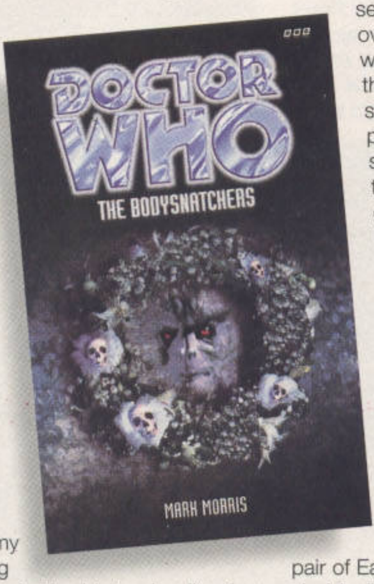
and Dave Owen reopens the Tomb and chills out to its groovy sounds.

Those of you impatient to hear *Shelf Life*'s verdict on the BBC Video of *The Happiness Patrol* need look no further than **DWM** 236, where I evaluated the story in premature anticipation of its first scheduled release date. I haven't revised my opinion. On, then, with the rest of this month's releases . . .

DOCTOR WHO: THE BODYSNATCHERS

Novel BBC Books **Featuring** The Eighth Doctor, Sam, Professor Litefoot **Author** Mark Morris **RRP** £4.99 **ISBN** 0 563 40568 6 **Available** 4 August

Knowing that Mark Morris is already an established practitioner within the genre of horror fiction, I had mistakenly expected *The Bodysnatchers* to be the work of a cynical professional turning his aim towards an unfamiliar franchise. Instead, it is unmistakably the work of a fan of the series, which as well as placing some of its most successful alien enemies (the Zygons) within one of its most memorable settings (the Conan Doyle-inspired Victorian London of *The Talons of Weng-Chiang*), is littered throughout with allusions to the series' past.



Just as Justin Richards' *Missing Adventure The Sands of Time* evoked *Pyramids of Mars* by doggedly recreating that television serial's dramatic vocabulary, so too does *The Bodysnatchers* take no risks in reminding the reader of its roots. This works so well that I could hear the unmistakable sound effects of the Zygon spaceship in my head as I was reading the novel, and was perfectly able to visualise the book's recreation of *Terror of the Zygons*' Part Three climax.

An old enemy and setting are the perfect backdrop against which to place the new Doctor and his companion: The Doctor is continuing to come off better than Sam in the novels, obviously because there is a television performance and characterisation to visualise and embellish in his case – a typical example being his new-found habit of vomiting copious and hitherto undisclosed information to near strangers – but also because Sam is proving so elusive. A watered-down blonde Ace would be a cruel description, but one with which I feel many of the writers would sympathise. Some meat is finally being added to her bones now; her bleak allusion to concentration camps here adds depth, and I can begin to imagine her as a more genuine Londoner than Ace after her exclamation, "Well it weren't no canary". Sam will be worthwhile once she has been developed, but for now it would be far more preferable to see the Doctor accompanied by either Grace Holloway or Ace.

On realising that *The Bodysnatchers*' protagonist and antagonists were the Eighth Doctor and the Zygons respectively, I was tempted to suggest to the editor that I abdicate this section of *Shelf Life* this month and hand over the novel to the pupils of Class 4G, who have already assessed both of them [see **DWM**s 235 and 242]. I'm sure that they would not be disappointed – the author employs a straightforward storytelling technique that neither insults nor taxes the intelligence of the reader. Drama is built up in exactly the same way as the television series did at its best; there is a familiar thrill, for example, in discovering that the Doctor is in danger before he does so.

In its horror content, *The Bodysnatchers* goes well beyond the palette of broadcast *Doctor Who*

Characters, as well as situations, seem comfortingly familiar. There are a pair of East End ne'er-do-wells who'd willingly slit their grandmothers' throats for a bellyful of mothers' ruin, and a top-hatted industrialist whose odd behaviour is suffered in silence by his faithful wife but troubles his suffragette-in-the-making wayward daughter – who would, were the Doctor and Professor Litefoot not in town, soon be knocking of the door of number 221B Baker Street, I feel sure. 'Stereotype' if a pejorative term; perhaps 'archetype' is a fairer way to describe characters who would be fondly remembered to this day had writer Robert Holmes employed them in the seventies.

The main way that Mark stamps his own trademark on *The Bodysnatchers* is in its horror content. It's not confined to the Zygons' stings, concentrating instead on the gruesome nature of human life less than a century ago. From a slashing in a gin palace to the stomach-curdling details of grave-robbing, this novel goes well beyond the palette of broadcast *Doctor Who* to laudable effect. The description of a maimed factory worker's wound turning septic is certainly gruesome, yet underlines perfectly the unfairnesses of the time.

Fans of Virgin's *New Adventures* might find this book a little too traditional, but that is really its strength. Suitable for all ages, it unpretentiously reminds one of Terrance Dicks at his very best, and is far more deserving than his latest novel of an early slot in this series.

Talking Books Mark Morris

On *Doctor Who*

"*Doctor Who*'s been one of the main influences on my other work, which is horror fiction. It was the first thing that frightened me. The first things I ever wrote were three or four 250-page *Doctor Who* novels when I was about 11. I can't believe I've got a real *Doctor Who* book out now and become part of the mythos."

On the Zygons

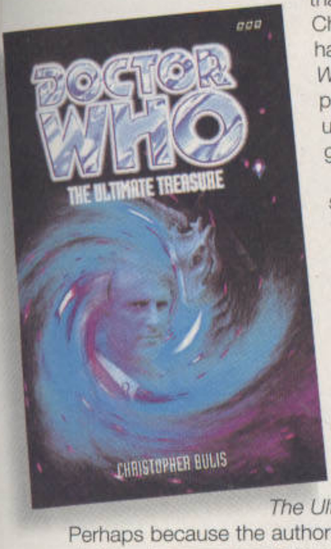
"The Zygons have been incredibly underused – I felt they needed to be explored because they haven't really been explained. They come from my Golden Age of *Doctor Who*, as does the Victorian London of *The Talons of Weng-Chiang*. I've emphasised things like the poverty and prostitution more than *Talons*."

On Samantha Jones

"I'd written about 100 pages before I'd been told there was this new companion, and a group of us authors talked on the Internet, mainly about how she should differ from Ace. If Sam saw some thugs beating up younger children, rather than Ace rushing in and confronting them, Sam would go and set off the fire alarm."

DOCTOR WHO: THE ULTIMATE TREASURE

Novel BBC Books **Featuring** The Fifth Doctor, Peri **Author** Christopher Bulis **RRP** £4.99 **ISBN** 0 563 40563 5 **Available** 4 August



Few things in life are utterly dependable, but alongside the sun continuing to rise every morning, two and two adding up to four, and eggs being eggs stands the certainty that every six months Christopher Bulis will have another *Doctor Who* novel published. And, usually, it's very good indeed.

A complacency-shattering exception to this standard was his recent *Missing Adventure Twilight of the Gods* – the book's sheer inertia made it near-impossible to start. It's almost the same with his latest, *The Ultimate Treasure*. Perhaps because the author's key skill is in distilling the essence of the era of *Doctor Who* he is working within, the setting which the Fifth Doctor and Peri find themselves in jars horribly.

Astroville ("Yuk!", as Peri might say) is a typical mid-eighties *Doctor Who* setting – but not for the television series, resembling instead the kind of location that **Doctor Who Monthly**, as it was then known, would strand the Doctor in. Grandiose and polycultural for the sheer sake of it, it typifies the dreams of those who feel that *Doctor Who*'s greatest failing was its inability to replicate the Cantina scene from *Star Wars*.

Things improve as the setting moves to the hidden world of Gelsandor, where a number of parties are seeking, for reasons spanning sheer greed and political altruism, a mythical lost treasure. There are still a few Marvelesque unshaven thugs whose utterances of "uh, boss" leave one uncertain as to which side of the Atlantic their ancestors came from, but they are far more acceptable in a setting where once again the story is the star (as it is in all good *Doctor Who*) rather than its locale.

As in Bulis' earlier *The Sorcerer's Apprentice*, the author fuses the trappings of technology-driven SF with more fantastical themes. The Gelsandorans are like *Doctor Who*'s original Time Lords – all-powerful and controlling with technology so advanced that it is indistinguishable from magic, to quote Arthur C Clarke's Third Law – yet the treasure-seekers achieve their aims with a variety of advanced yet believable gadgets, and are even observed by a high-tech TV journalist via a team of surveillance drones, tastefully known as DAVEs.

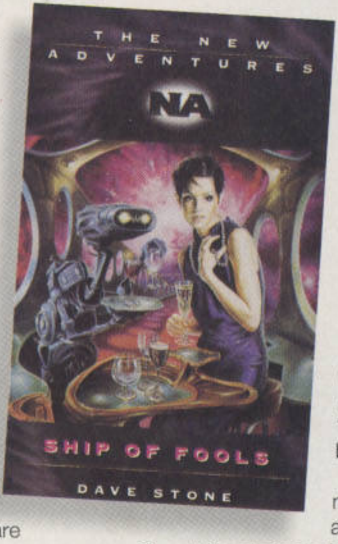
Those sharing my fondness for logic puzzles will also enjoy many of the ordeals the treasure-seekers face in their quest. The author displays surplus ingenuity by having separate solutions from the parties being equally successful, and shows that the Doctor is not uniquely resourceful. I was reminded in turn of the city of the Exxillons from *Death to the Daleks*, the riddle of the Osirans from *Pyramids of Mars*, and the perplexing topography of the artificial world in the aforementioned Arthur C Clarke's *Rendezvous With Rama*.

Peri is well-characterised throughout, but for much of the book I felt the Fifth Doctor to be pushed too far into the background. Then, in a late scene where, held captive and serving as an advisor to some of the less sympathetic bounty hunters, he is forced to give cautionary and compelling advice in a hurry to prevent imminent disaster. All of a sudden I was reminded of Peter Davison's driven expression in *The Caves of Androzani*'s final cliffhanger, and realised that this is how his Doctor functioned – hovering, and only really being persuasive at moments of pressure. Not only does this book capture this Doctor well, it reminded me of just how compelling (in every sense) he could be.

The Ultimate Treasure is, appropriately, ultimately rewarding, despite never giving any of its characters the kind of identifiable depth that authors such as Andrew Cartmel or Russell T Davies might – but I suspect that Christopher Bulis has few aspirations towards their kind of real-life horrors, preferring to dwell within a nobler realm of abstract fantasy. Once there, he succeeds completely.

THE NEW ADVENTURES: SHIP OF FOOLS

Novel Virgin Publishing **Featuring** Bernice **Author** Dave Stone **RRP** £4.99 **ISBN** 0 426 20510 3 **Available** 21 August



Although Dave Stone's work has become ever more readable in the last two years, he's never really sought too hard to encapsulate *Doctor Who* as seen on television. Of course, this makes him perhaps the ideal candidate for these new *New Adventures*. Indeed, only in Dave's hands does the series come anywhere near its unusual claim that "Science fiction has never been this much fun".

Shelf Life is on thin ice now, having already tutted and frowned at Paul Cornell for placing a laddish Bernice in another book played often for laughs. She's just as rough around the edges here, but far more likeable – perhaps because the rhythms of Dave Stone's humour, especially when he retreats from real-time reporting into a *Hitch-Hikers' Guide*-style narrator's voice, make for a genuinely funny book. That perhaps illustrates perfectly why humour is such a risky ingredient in *Doctor Who* fiction – if it appeals to the reader's personal taste it will enrich; if not, it will simply obfuscate the book's other aims.

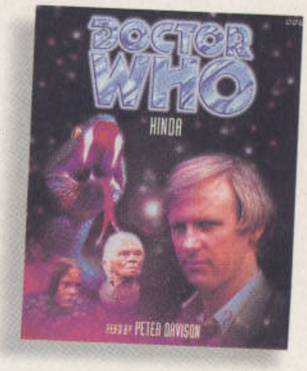
In a peculiar coincidence, after alluding to Roald Dahl's *Charlie and the Great Glass Elevator* in the last *Shelf Life*'s look at a space murder mystery, I find that book's villains, the Vermicious Knids, mentioned here. Other fictional creations get a more thorough treatment in this month's space murder mystery; instantly recognisable analogues of popular detectives Hercule Poirot and Miss Marple enable Dave to set up running gags which become funnier on reiteration.

Another similarity with Cornell's *Oh No It Isn't!* is that a deep mystery concerning how a world of fictional convention can exist within the real world comes to the fore as the book progresses. This provides welcome intellectual fibre in what might otherwise be a tasty but unfulfilling literary repast. Fear not, this heavy-handed gastronomic metaphor is leading somewhere – to the book's appendix, in fact, which presents the author's own recipe for a meal Bernice has placed before her aboard ship. Appendices are all very well, but I draw the line at liver. (And, Dave, try adding some cornflour while stirring the cream in if you want to stop it separating.)

The *New Adventures* certainly have never been this much fun.

DOCTOR WHO: KINDA

Talking book BBC Audio **Author** Terrance Dicks **Narrator** Peter Davison **RRP** £5.99 **ISBN** 0 563 8831 5 **Available** 4 August



Of all *Doctor Who* stories perhaps *Kinda*, with its levels of symbolism and lack of familiar *Doctor Who* motifs, might seem the least suitable for novelisation by Terrance Dicks in his later, more succinct prose style, and then subsequent abridgement as a talking book and promotion as part of BBC Worldwide's range.

Paradoxically, it weathers this potential bastardisation well. Rivet-counters can remark upon the relocation of the story's halfway point beyond the end of the televised Part Two to a row of asterisks a few pages later in the novelisation, but save for Peter Davison's comic inability to render Tegan's Brisbane accent, this format detracts not one bit from Christopher Bailey's uniquely thought-provoking screenplay. A superb story, *Kinda* is format-proof.

MUSIC FROM THE TOMB OF THE CYBERMEN

Soundtrack CD Via Satellite Recordings **RRP** £17.99 **Catalogue number** V-Sat ASTRA 3967 **Available** Now

With sleevenotes from director Morris Barry and an appropriately silver-grey design, this CD is a desirable artefact from the start. The theme music and TARDIS sound effects may be familiar already, but the stock music tracks, including *Space Adventure*, the recurring sixties Cyberman theme, make this an essential purchase for lovers of sixties *Doctor Who*. The other stock music employs the Hammond organ in a way that can only be defined as *avant garde* and ranks with Gong or Soft Machine (ask your Dad, if he was a hippy). The sheer existence of this disc renders it indispensable. Dare I hope for *Music From Inside The Spaceship*? DWM

Out of the vaults

Part One: The eighties

The first of a major three-part DWM series: Richard Molesworth opens up the fabled BBC film and video archives to compile the definitive account of what lies within . . .

The BBC has always had a film library; its celluloid collection dates back to the forties. In the fifties and sixties, videotape became a popular method of recording and transmitting programmes. These tapes came under control of the engineering department, and no charter was ever drawn-up for their long-term storage.

It was not until 1978 that the BBC film and videotape library came into existence. At the time, its collection of Hartnell and Troughton episodes stood at 46 (out of 253), and only 64 (of 128) Pertwee episodes remained. Today, only 110 episodes of *Doctor Who* are missing from the BBC's film and videotape library. Today, all Jon Pertwee episodes exist – and all but 13 of them in a transmittable colour format.

Between its formation and the present day, a great deal of material has been returned to the library in various formats, whilst other material remains absent. In addition to these programmes, recorded material and episodes from subsequent seasons of *Doctor Who* has also been added to the BBC's collection. The recovery of 'missing' Hartnell and Troughton episodes, alongside the 'colourising' of the Jon Pertwee era (and just what "transmittable" means) will be covered in future issues of this magazine. In the first of three articles, we examine what material remains from the latter period of the programme's history – the Peter Davison, Colin Baker and Sylvester McCoy years.

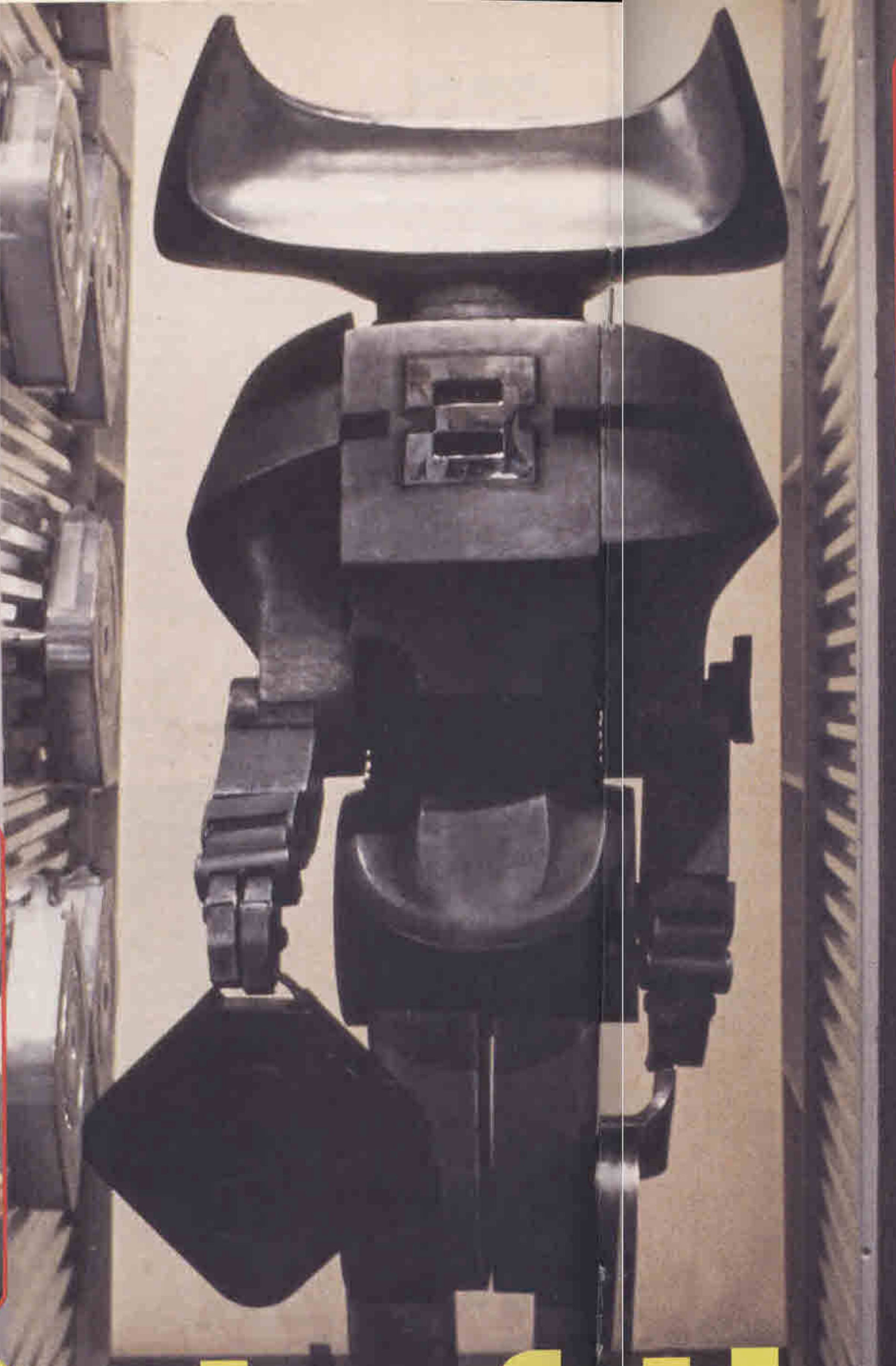
The eighties – a period that really began with Peter Davison's Doctor propping himself up in the shadow of the Pharos project, and ends with Sylvester McCoy's walking off into the sunset of Perivale (and also includes, erm, Paul McGann's version – for the sake of this article if nothing else).

For a start, it's the easiest era of the programme to catalogue. All Davison/Colin Baker/McCoy (and McGann) stories exist in full in the format they were first transmitted [see sidebars].

The end.

More detail required? OK. Firstly, a brief history of how the programme was recorded at this time. When Peter Davison's first season began in 1981, *Doctor Who* was transmitted from a colour videotape format known as 625-line two-inch (or quad). These tapes were a spool to spool (or reel-to-reel) type of format, about as big as a car wheel and comparatively heavy (you wouldn't want to drop one on your foot). The two-inch machines that played these tapes had four video heads mounted on a drum, over which the videotape was spooled. This drum would spin at 15,000 revolutions per minute, giving exceptionally good picture quality.

Castrovalva



These two-inch transmission tapes were compiled from many diverse sources. Material recorded in the BBC's own TV studios was generally taped on the same two-inch format. Material shot on location was generally filmed as 16mm colour. Model and effects shots were also filmed, although sometimes 35mm film (preferred for its superior quality and picture definition) was used from time to time, alongside the standard 16mm stock.

Doctor Who

All of the film sources mentioned were then copied onto more two-inch tape, and all the various studio and location two-inch tapes were then taken into an edit suite. At the BBC, this is a darkened room filled with various monitors, mixers and video players. The two-inch tapes would be laced up onto a number of quad machines, where the relevant scenes from the tapes were copied in script order onto yet another two-inch tape (this is a gross oversimplification, but it demonstrates how the programme was assembled). This two-inch tape would then be the first edited version of the programme, which is also known as the '71 edit' at the BBC.

From *Castrovalva* through to *The Five Doctors*, the format for *Doctor Who* remained the two-inch tape. From *Warriors of the Deep*, the format switched to one-inch tape, which worked on the same spool-to spool principles as the format it replaced, but was about half the size of its predecessor. The machines that played these tapes only had a single video head mounted on a drum which span at 3,000 rpm, giving a picture quality that was slightly inferior to the two-inch format. This one-inch format was introduced to all TV programmes made on video by the BBC during this period in time, and would remain the medium that *Doctor Who* would be made on for the rest of its BBC life, although 16mm film would still be used for most location work. Until *The Trial of a Time Lord* that is, when film was abandoned for location work and one-inch videotape took over, giving the programme a more uniform – albeit perhaps less 'real' – appearance. Only the

Alternate versions

In addition to early edits of some episodes [see *Longer episodes*], the BBC also holds the following versions of certain stories: *Earthshock* (the two 50-minute episode version transmitted in the 1982 *Doctor Who and the Monsters* season still exists); *The Five Doctors* (the original 90-minute version was edited into four 25-minute episodes for overseas sales, and this version was also repeated on BBC1 in 1984. This version still resides in the archives. In 1995, BBC Worldwide released *The Five Doctors Special Edition*, with extra scenes and new special effects, on video. This 101-minute version exists both at BBC Worldwide and at the Windmill Road archive as a 73 edit); *The Awakening* (also exists as the 50-minute compilation version shown in 1984); *Resurrection of the Daleks* (this story started life as four 25-minute episodes – all 72 edits – and was hurriedly re-edited into two 50-minute episodes prior to transmission in 1984 due to the Winter Olympics. This four-part version, shown overseas and released on BBC video, still exists); *Attack of the Cybermen*, *Vengeance on Varos*, *Mark of the Rani*, *The Two Doctors*, *Timelash* and *Revelation of the Daleks* (Season Twenty-Two was recorded as 13 45-minute episodes, but sold overseas as 26 25-minute episodes. These versions are held only at BBC Worldwide's archive, bar *Revelation*, which exists in the BBC archive due to its repeat on BBC2 in 1993). *Silver Nemesis* (the extended BBC Video version of all three episodes exists only at the BBC Worldwide archive), and *The Curse of Fenric* (the extended BBC Video version of all four episodes exists only at the BBC Worldwide archive. Both this and the *Silver Nemesis* release were re-edited from both early edits and the transmitted versions, meaning the versions available on video are not the same as the 71 edit versions of the same episodes).

Resurrection of the Daleks

Longer episodes ('71 edits')

All recorded material (from either studio or location sessions) would be edited together during post-production to produce the actual episodes themselves. Although not generally the system used overall in the BBC, the method that seems to have been prevalent with *Doctor Who* – certainly during John Nathan-Turner's tenure – was to slot all recorded scenes together without much attention being given to the actual running time of the programme (this is, of course, a gross generalisation). These first versions of a given programme were then known as '71 edits', and were generally never intended to be the versions eventually broadcast, as they usually overran to some degree (again, this is an oversimplification, although you would have to go back some way to find an example of a transmitted 71 edit). Notes were then taken, and a further edit was then undertaken to get the programme to length. These next versions of the programme were then referred to as 72 edits, and once approved by the producer, would be submitted for syphering and the addition of music and special effects. Occasionally, a further edit was requested, and the transmitted episodes would then be the 73 edit (an example of this would be *Revelation of the Daleks* Part Two, initially a 71 edit, then edited to length for transmission as a 72 edit. Shortly before transmission, the end of the story (the word "Blackpool") was cut, leaving the transmitted version a 73 edit. Another example is *Resurrection of the Daleks*, which was initially edited into four episodes (71 edits) which were then cut to length (72 edits). When the decision was taken to broadcast the story as two 50-minute episodes, the versions that came out of the editing suite for transmission were 73 edits. For Part Fourteen of *The Trial of a Time Lord*, the production team were struggling to bring the episode in at 25 minutes. 71 and 72 edits were constructed, both longer than the required time. The 73 edit was the version the team were happy with, but it too overran. A shorter version, the 74 edit, was attempted before the team elected to return to the 73 edit for transmission, and were given permission for the episode to overrun its allocated time slot. All the following are unsyphered versions with unmixed sound, no sound effects and no music.

episode	edit	drn.
The Five Doctors	71	97'35"
Resurrection of the Daleks 1	72	N/K
Resurrection of the Daleks 2	71	26'58"
Resurrection of the Daleks 2	72	N/K
Resurrection of the Daleks 3	72	N/K
Resurrection of the Daleks 4	72	N/K
The Two Doctors 1	71	47'38"
Revelation of the Daleks 1	71	N/K
Revelation of the Daleks 2	N/A	N/K

The Two Doctors

occasional model shot was now being completed on film for the programme, although this was transferred to video for editing.

Back to the '71 edit'. Although it was desirable for this first edit of a programme to be the version intended for transmission, in reality it seldom was. A transmission tape of *Doctor Who* could be two or three generations down on the original material (although the quality of the picture stood up reasonably well during duplication). The first edited version of a story was known as a 71 edit. If this was not the version that was to be transmitted, another edit was completed; this was known as a 72 edit; and so on. A transmission tape of *Doctor Who* could sometimes end up as a 74 edit. In a couple of instances, a 74 edit was completed before the decision was taken to actually transmit an earlier 73 edit version.

The TV Movie

Last year's TV Movie was not made by the BBC, although part-funded by BBC Worldwide. The BBC only hold the cut version as transmitted in their own archive. BBC Worldwide hold the longer unedited version as shown in America on D3 format, as a conversion from a 525-line NTSC master. There is also an intermediate edit which, although minus the gun battle, still has the full operating table scene. This was the version premiered to the media at BAFTA, prior to its video release and UK transmission. Worldwide were also given an alternate opening sequence (the first five minutes) minus on-screen captions, plus a music and effects soundtrack used to make foreign language versions for overseas.

> Many fan collectors own archives of material that the BBC has junked

Occasionally, both studio recording tapes and 71 edits/alternate versions of episodes have ended up in the BBC's film and videotape library, although only a handful of these tapes between *Castrovalva* and *Revelation of the Daleks* remain.

The most significantly preserved production from this era is 1983's 20th anniversary story *The Five Doctors*. Not only does the transmitted version remain at the BBC, but the longer 71 edit plus all studio recording tapes and film transfers still exist too. Why this should be is unclear, although perhaps the celebratory nature of the story is partly responsible – or perhaps it is because this was the last story to be made on two-inch? Either way, the preservation of this material enabled Paul Vanezis to approach BBC Worldwide with the project that became the *The Five Doctors Special Edition* video in 1995.

Paul Vanezis currently works at BBC Pebble Mill, and in 1995 was a videotape editor, although he was in the process of becoming a director on programmes such as *The Clothes Show*. As a videotape editor, he had worked with Kevin Davies on the documentary *30 Years in the TARDIS* back in 1993, and had looked initially at *The Five Doctors* in terms of an editing exercise to re-introduce material into the programme to produce a new duplication master for BBC Worldwide. A previous editing exercise of his had resulted in the re-editing of *Revelation of the Daleks* Part Two to incorporate a brief scene cut from the transmitted episode, featuring Peri being captured by Daleks after they had exterminated the DJ. This scene was found at the end of the transmission one-inch tape of the episode, which had been viewed at Pebble Mill for *30 Years in the TARDIS*, and the resulting edit of this episode was placed in the BBC's library.

Yet another of Paul's projects was the remastering of *The Awakening* Part One, after the master one-inch tape of the episode was found to be badly scratched

The Two Doctors

in the late eighties. The episode was completely re-edited using material from the 16mm colour film of the location work (which still exists) and the repeat 50-minute compilation of the story from 1984, resulting in a completely new unscratched transmission master for this episode (which is also the version available from BBC Video).

Back to *The Five Doctors Special Edition* project. Before the video could be edited, all the material from the original two-inch studio tapes was transferred onto the new BBC format, D3. This is another video system which is a cassette format (and is about twice the size of a domestic VHS tape). D3 is a fully digital system, which enables material to be copied onto it without any loss in picture quality whatsoever, and also allows any number of duplicate (or 'clone') copies to made without any similar loss of quality. For the video version, Paul oversaw the re-editing of material from the original studio recordings, new video effects added from long term contributor to the programme Dave Chapman, and new music re-scored in stereo from original story composer Peter Howell.

About the same time as this story was being re-edited for video, the BBC film and videotape library was undertaking a programme of transferring all of its collection of two-inch tapes of all of its programmes – not only *Doctor Who* – onto the D3 format. The two-inch tape collection – covering over 20-years of the BBC's output – needed to be quickly transferred to another format, primarily as the number of machines capable of actually playing the tapes has been diminishing year-by-year since the format was abandoned as a transmission medium in the mid-eighties. Currently, there are only about half-a-dozen or so of these two-inch machines left at the BBC.

The new D3 replacements for the two-inch tapes have lost none of the picture quality of the originals from which they had been copied, as well as taking up significantly less storage space. All stories from *Castrovalva* to *The Five Doctors* now

Private collections

Many fans and film collectors have built up their own archive of material that the BBC has either junked or wiped. Most collectors are happy to assist with projects that may need access to their material – in most cases, the material would not exist at all if these collectors had not made a home for it. Material known to exist includes: *Castrovalva* (60 minutes' studio material on black and white U-Matic tapes); *Kinda* (U-Matic copies of 71 edits of Parts One, Two and Three with timecode in vision); *Time-Flight* (studio recording material on VHS with timecode in vision); *Arc of Infinity* (studio recording material on VHS and a U-Matic copy of 71 edit of Part Four, both with timecode); *Mawdryn Undead* (16mm colour film of location rushes); *The Five Doctors* (U-Matic video dub of film rushes); *Frontios* (VHS copies of 71 edits of Parts One to Four with timecode); *Resurrection of the Daleks* (mute 16mm film of model effects); *Planet of Fire* (studio recording material on VHS with timecode); *The Caves of Androzani* (70 minutes' Hi-Band U-Matic studio iso-camera material showing, amongst other scenes, the regeneration sequence. Also, the 16mm film of all film inserts exists in private hands); *The Twin Dilemma* (mute 16mm film trims); *Vengeance on Varos* (U-Matic copies of 71 edits of Parts One and Two with timecode in vision); *Mark of the Rani* (U-Matic copies of 71 edits of Parts One and Two with timecode); *The Two Doctors* (film transfers on VHS); *The Trial of a Time Lord* Parts Five to Eight (various studio/location recordings on VHS); *Time and the Rani* (one-inch tape of computer-generated TARDIS from pre-credit sequence); *Delta and the Bannermen* and *Dragonfire* (both mute 35mm film of model effects); *Remembrance of the Daleks* (almost all recorded material, bar certain location scenes, on VHS); *Battlefield* (studio recording material on VHS with timecode); *Ghost Light* (studio recording material on VHS, plus VHS copies of 71 edits of Parts One and Two with timecode); *Survival* (a 16mm telerecording of 60 minutes' location material); and the TV Movie (various VHS copies of unsyphered and work-in-progress versions exist).

Ghost Light

The Trial of a Time Lord 1	71	N/K
The Trial of a Time Lord 2	71	N/K
The Trial of a Time Lord 3	71	N/K
The Trial of a Time Lord 4	71	N/K
The Trial of a Time Lord 5	71	N/K
The Trial of a Time Lord 6	71	25'50"
The Trial of a Time Lord 7	71	25'22"
The Trial of a Time Lord 7	72	28'00"
The Trial of a Time Lord 9	71	29'30"
The Trial of a Time Lord 9	72	24'45"
The Trial of a Time Lord 10	71	24'47"
The Trial of a Time Lord 11	71	23'55"
		[shorter than transmitted version]
The Trial of a Time Lord 12	71	25'47"
The Trial of a Time Lord 13	71	26'27"
The Trial of a Time Lord 14	71	30'33"
The Trial of a Time Lord 14	72	30'21"
The Trial of a Time Lord 14	74	27'06"
		[73 edit is transmitted version]
Time and the Rani 1	71	27'00"
Time and the Rani 2	71	27'00"
Time and the Rani 3	71	28'00"
Time and the Rani 4	71	20'00"*
Paradise Towers 1	71	24'38"
		[minus end credits]
Paradise Towers 2	71	24'12"
Paradise Towers 3	71	N/K
Paradise Towers 4	71	26'30"
Delta and the Bannermen 1	71	32'28"
Delta and the Bannermen 2	71	27'07"
Delta and the Bannermen 2	72	24'33"
Delta and the Bannermen 3	71	24'38"
Dragonfire 1	71	24'00"*
Dragonfire 2	71	26'00"
Dragonfire 3	71	26'09"
Remembrance of the Daleks 1	71	26'09"
Remembrance of the Daleks 2	71	26'30"
Remembrance of the Daleks 3	71	28'46"
Remembrance of the Daleks 4	71	26'56"
The Happiness Patrol 1	71	34'00"
The Happiness Patrol 1	72	24'49"
		[minus end credits]
The Happiness Patrol 2	71	29'36"
The Happiness Patrol 3	71	29'36"
The Happiness Patrol 3	72	N/K

Silver Nemesis

Silver Nemesis 1	71	31'00"
Silver Nemesis 2	71	30'00"
Silver Nemesis 3	71	N/K
Silver Nemesis 3	72	27'00"
The Greatest Show in the Galaxy 1	71	27'00"
The Greatest Show in the Galaxy 2	71	23'05"*
The Greatest Show in the Galaxy 3	71	28'50"
Battlefield 1	71	N/K
Battlefield 2	71	N/K
Battlefield 3	71	7'00"*
Battlefield 4	71	26'30"
The Curse of Fenric 1	71	28'00"
The Curse of Fenric 2	71	26'00"
The Curse of Fenric 3	71	25'51"
The Curse of Fenric 4	71	N/K
Survival 1	71	2'00"*
Survival 2	71	25'15"
Survival 3	71	5'00"*

*listed duration, probably incorrect

Studio/location recordings

The following studio and location recording tapes still exist. In some instances, a programme may have several spools listed in the BBC's film and videotape library filing system that are identical copies – or dubs – of the same material. The tapes are logged to individual episodes for the BBC's own reference, but contain material from continous recordings and therefore probably from several different episodes, not just those listed. (We have retained the BBC's notation for the sake of completion.)

Time-Flight
A single two-inch 90-minute studio recording tape exists, comprising mainly material from Parts Two and Three

Snakedance
A single 40-minute gallery recording/studio tape exists (mainly material from Parts One and Two)

The Five Doctors
Six 90-minute two-inch studio recording tapes exist (all studio material), plus several film transfers and effects tapes dubbed onto D3

The Awakening
All 16mm film inserts remain

Resurrection of the Daleks
A single one-inch tape containing all the flashbacks seen on the Dalek monitors in Part Two, cut together, survives

Vengeance on Varos

Vengeance on Varos
A single one-inch 90-minute studio recording tape exists (mainly material from Part Two)

The Trial of a Time Lord
The following one-inch recordings exist: Part One (five insert spools), Part Two (two studio recording spools) Part Three (one studio recording spool), Part Five (five insert spools), Part Nine (11 studio recording spools), Part Ten (three studio recording spools), Part Eleven (12 studio recording and insert spools), Part Twelve (one insert spool), Part Thirteen (one studio recording spool) and Part Fourteen (one studio recording spool)

Time and the Rani
One-inch studio and location recordings exist for Part One (38 studio/location recording and insert spools) and Part Three (23 studio/location recording and insert spools)

Paradise Towers
One-inch studio recordings exist for Part One (14 studio recording and insert spools), Part Three (18 studio recording and insert spools) and Part Four (four studio recording and insert spools)

Delta and the Bannermen
One-inch location recordings exist for Part One (47 location recording and insert spools) and Part Three (16 location recording and insert spools)

Dragonfire
One-inch studio recordings exist for Part Three (11 studio recording and insert spools)

Remembrance of the Daleks
One-inch studio and location recordings exist for Part One (four studio/location recording and insert spools, plus single tape with pre-credit sequence), Part Two (four studio/location recording and insert spools), Part Three (14 studio/location recording and insert spools) and Part Four (three studio/location recording and insert spools)

The Happiness Patrol
One-inch studio recordings exist for Part One (13 studio recording and insert spools)

Battlefield
A single transfer tape (featuring mainly visual effects being overlaid onto studio and location footage) exists

The Curse of Fenric
A single location tape (of underwater footage) exists

exist as D3 dubs from the original quad tapes. In addition, the few studio recordings [see sidebar] from this period have also been transferred to D3. Although most of the two-inch tapes have been 'deleted' from the BBC's library, they have not been destroyed.

Partly as a reaction against the material 'lost' in the past, the BBC and the NFTVA have come to an arrangement whereby the National Film and Television Archive have agreed to provide a home for all of the BBC's unwanted two-inch tapes. So should the new D3 copy of any particular episode develop any fault, then there is always the option of going back to the two-inch tape (although this shouldn't happen, as the BBC made at least two copies of every single programme). Nearly all the original two-inch tapes of the early Davison episodes have now been passed to the NFTVA.

This programme of transferring quad material to the D3 format is currently drawing to a close, with the majority of two-inch material now existing as D3 recordings. Now the BBC are beginning a programme to transfer their vast archive of one-inch tapes, probably to the D3 format – although the newer Digital Betacam format may be preferred – which will cover all the *Doctor Who* material from *Warriors of the Deep* through to *Survival*. Very soon, the vast majority of the BBC's videotape archive will be on D3.

Ghost Light has suffered badly from loss of recorded material

Season Twenty-One saw the first major usage of the one-inch format on *Doctor Who*, and also saw the series' first experimentation 'first run' episodes in something other than the standard 25-minute format (*The Five Doctors* excepted). *Resurrection of the Daleks* started life as a standard four-part story, and was recorded, then compiled as 71 edits, as four episodes. These episodes were then re-cut to length, still as four parts, and music and sound effects added. Prior to transmission, the decision was taken to broadcast the story as two 50-minute episodes, and so minor editing was required to cut Parts One and Two and Parts Three and Four together as 73 edits for transmission. Not only do the transmitted versions still remain, but so does the four-part version originally planned for transmission, which has been sold overseas and released on BBC video. In addition, the 71 edit of Part Two still remains, and has also been transmitted in America when the wrong tape was supplied by BBC Worldwide to the PBS networks.

In 1985, Season Twenty-Two heralded the introduction of the short lived 45-minute episode format, although these episodes were re-edited after transmission to produced 25-minute versions for sale overseas. (In the case of *Revelation of the Daleks*, it was this version that was repeated on BBC2 in 1993.) The 18-month postponement that the programme suffered after this season serves to underline the end of an era for *Doctor Who*. As already mentioned, the recording of location material switched completely from film to videotape for Season Twenty-Three. More importantly, a subtle change of policy – either in the *Doctor Who* production office, or at the Film and Videotape Library itself – saw an upswing in the amount of material that would be kept from each story.

From Season Twenty-Three onward, it was not unusual for early edits of the episodes, plus studio and location recordings, to find themselves on the library shelves alongside the transmitted episodes themselves. Prior to this, studio tapes and early edits were usually routinely wiped a year after an episode's transmission (although, as discussed, some slipped through the net to survive to this day). One notable exception to this 'quick wipe' policy was the 1985 story *The Two Doctors*, which retained all of its location and studio recordings – along with 71 edits of its three episodes – for many years afterwards, only to have all the tapes wiped in 1990 (bar the 71 edit of Part One).

Ironically, it would be the last ever story to be made by the BBC, *Ghost Light*, which would suffer the most from loss of material out of all the stories made during the last four seasons of the programme's life. All but a single studio recording was wiped in 1990, and this tape only survived until 1992.

After *Ghost Light*, there was no more BBC *Doctor Who*. This didn't stop BBC edit suites from being booked from time to time for *Doctor Who* projects. 1991 saw the release on video of *The Curse of Fenric*, which contained nearly seven minutes of material extra to the transmitted version of the story. Rather than release the 71 edits of the four episodes with extra sound and music effects, producer John Nathan-Turner and director Nick Mallet re-edited the story from the transmitted episodes, the 71 edits and the original recording tapes (which still existed at this point in time), whilst original composer Mark Ayres re-scored the music completely.

After the success of *Fenric*, BBC video issued *Silver Nemesis*, although only Nathan-Turner was involved in this project. Again, material was re-edited from the transmitted episodes, 71 edits and original recordings. The main difference was that no new sound or music was added, with the result that some of the original music cues sit uncomfortably in the re-structured episodes. This subject cannot pass without mention of the American TV (New Jersey Network) documentary following the production of this story, which was also issued on this tape. Made in the 525-line NTSC format, it was converted to 625-line PAL by the BBC, before a small edit was made (to remove a clip from the story *Earthshock* at the insistence of writer Eric Saward), and the programme was cleared for release.

Although Peter Davison and Sylvester McCoy have yet to record *Years* tapes (and will probably never get the opportunity to do so), Colin Baker has. The master tape of this video is held by BBC Worldwide, although it is not clear whether they also hold any of the recorded material of Colin himself presenting the links for the tape.

1992 saw the BBC2 documentary *Resistance is Useless*, whilst 1993 gave us the BBC1 documentary *30 Years in the TARDIS*. *Resistance is Useless* has a whole host of edited and work-in-progress tapes logged against it, whilst *30 Years* has a 71 edit and location/studio recordings remaining. The latter project also offered the opportunity for private collectors to be invited to contribute items that the BBC itself no longer held. Many items were offered, including video material of the final day's studio recording on *The Caves of Androzani*, featuring many shots of Colin Baker and Peter Davsion recording the historic regeneration scene. Unfortunately, much of the more interesting material recovered in this way had to be left to one side for the broadcast version of the programme, although much finally made it into the eventual video release.

Finally, in 1993, the BBC repeated all six episodes of the Jon Pertwee adventure *Planet of the Daleks*. To introduce each episode, six five-minute mini-documentaries were made. These too reside at the BBC, along with some – if not all – of the original recording spools. Sometime around this point the BBC decided to merge the Film and Videotape Library with the Enterprises/Worldwide library. Although in the long term this will secure the preservation of the video masters of releases such as *Shada*, *30 Years in the TARDIS* and the *Years* tapes, this area has not been fully catalogued, and discovering what still remains of these projects is a little difficult.

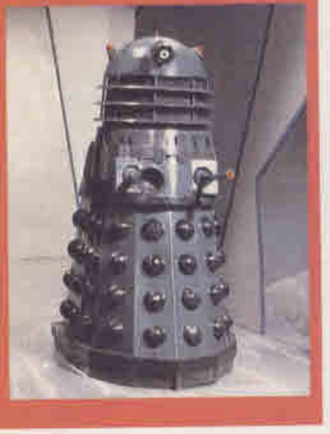
Although the BBC has had a commitment to keep all transmitted programmes since the mid-seventies, it is under no obligation to keep any other material. Fortunately, in the case of *Doctor Who* the involvement of individuals such as John Nathan-Turner, Paul Vanezis and Ralph Montagu will hopefully ensure that no further material – of any description – gets wiped by the BBC. DWM

Clean titles

The opening and closing credits of all episodes of *Doctor Who* have traditionally been produced on 35mm film. For Peter Davison's first season, the Season Eighteen title sequence designed by Sid Sutton was altered slightly to incorporate the incoming Doctor's face. These opening and closing sequences still exist 'clean', without on-screen captions on 35mm colour film (as many as half-a-dozen copies remain). When Colin Baker took over the role in *The Twin Dilemma*, the sequence was altered again, this time with a more noticeable colour filter added. Again this exists as 35mm film prints. For Season Twenty-Three, a new version of the theme music was used for the programme, and clean opening and closing sequences exist on 35mm film with this version dubbed over. For Sylvester McCoy, yet another set of titles was created. For the first time, the programme's titles were computer generated and recorded on one-inch videotape rather than film. These clean sequences remain.

Out-takes

Out-takes have been a popular item on many BBC programmes, and *Doctor Who* is no exception. Embarrassing moments saved for posterity can be found in instalments of *The Late, Late Breakfast Show* (an overexcited Dalek from *The Five Doctors*, and a destructive horse from *The Awakening*), *The Noel Edmond's Saturday Roadshow* (material from both *Delta and the Bannermen* and *Silver Nemesis*), and *Auntie's Bloomers* (a problem door from *Remembrance of the Daleks*). Most of this material exists on respective studio recording tapes for these stories. A spoof documentary revolving around the making of *Delta and the Bannermen* was made by the production team, and features mainly the high number of out-takes recorded from this story, along with some humorous pop video-type material. A VHS is known to exist, and all material probably remains on the location tapes.



Time and the Rani

Behind the scenes

During the eighties, many behind the scenes reports were screened. *Breakfast Time* reported on the making of *Time and the Rani*, *But First This . . .* covered *Delta and the Bannermen* and *Take Two* featured *The Curse of Fenric*. All of these programmes survive. America's New Jersey Network made its own documentary, *The Making of Doctor Who*, comprising interviews and location reports from *Silver Nemesis*. This NTSC programme was released in the UK on BBC Video, and BBC Worldwide keep a copy of this programme on one-inch 625-line video (converted from 525-line). Nearly five minutes of studio material from *Battlefield* are retained on the BBC's own internal safety training video (this being on a videodisc format). This shows the infamous sequence in which the water tank containing actress Sophie Aldred shatters, and provides a sobering lesson on how not to do things in a TV studio. (Although not residing in the BBC's archive, an episode of the French network TF1's *Temps X* series contains material recorded during the studio sessions for *The Trial of a Time Lord* Parts Five to Eight.)

The Trial of a Time Lord

Documentaries

In 1992, *Resistance is Useless* drew upon the BBC's own archive material, and exists in both its transmitted format and as a longer 'work-in-progress' edit (minus the 'anorak' inserts). The only material of note used in the transmitted documentary is a clip from *Time and the Rani* featuring a Tetrap attacking Mel; this clip originated from the unsyphered version of the 71 edit. 1993's *30 Years in the TARDIS* featured many new items in addition to material drawn exclusively from private collections (a version containing shots deemed unsuitable – a policeman being shot from *Spearhead From Space*, and comments on *Terror of the Autons*' troll doll – was deemed to have uncomfortable parallels to aspects of the James Bulger murder case, and pulled on the day of broadcast). 1994's *More than 30 Years in the TARDIS* video included an untransmitted scene from *Remembrance of the Daleks* Parts Three and Four and *Battlefield* Parts Two and Three, plus studio material from *Planet of Fire* Part Four and *The Caves of Androzani* Part Four (both part of a private collection). The transmitted version of the programme exists in full, alongside much of the specially-recorded material that was only utilised in the video release. The video release master is held by BBC Worldwide, along with a slightly longer version that had to be trimmed just prior to release due to copyright difficulties.

The life & times of Sophie Aldred

9am (kitchen table) Eating my customary fruit brekkie and herbal tea. Am just so healthy! Feel sure it'll cancel out family pack of Doritos and salsa I ate after supper while watching *Friends*. Look through my mail. In addition to new Innovations catalogue (I should never have ordered that battery recharger at Christmas. Am now "friend of Innovations" for life) and bills, I have had three letters forwarded from my agent. One: very sweet. A birthday card to sign from someone's boyfriend who's a big Ace fan. Two: some trading cards. Why oh why did they laminate the latest lot? There isn't a pen invented which works on them. "To smudge from smudge" is what most people must get after the rigours of travel through postal system. Three: my monthly letter from Darren in Gosport.

"Dear Ace, please I want to organise mud wrestling you and Gillian Anderson from *X Files*." Writing suddenly looks suspiciously familiar. Am about to tackle Vince (fiancé) on the subject but he suddenly has important engagement and front door slams.

10.30am Paul rings to ask me to see Patsy Kensit movie with him tonight. Paul is gay and single and adores anything tacky and slushy. I tell him about the *Doctor Who* signing I have scheduled for this evening. "Ooh, do you have to go in costume and do they all call you Ace?" Paul is an actor and should know better. Snappily put him down with "Not all *Doctor Who* fans wear anoraks and long scarves you know!" Am more peeved than I mean to be. It would have been fun to go to the movie and pretend I wasn't a bit jealous of Patsy Kensit – ie, glad that I wasn't married to Liam, or that I'd done that pea commercial when I was eight.

1 pm (Pret à Manger, St Martin's Lane) Trawl the shelves looking for something with which to food combine. I wrote a letter of complaint once on the back of one of their bags and expect to receive a lifetime's supply of roasted vegetable sandwiches in return any day now. Finally plump for mozzarella and green leaf salad on sun-dried tomato bread, planning to discard the cheese (protein), but having eaten the bread and salad (carbohydrate), I get lost in a *Brides Magazine* article on muslin drapes and absent-mindedly eat the mozzarella. Never mind – I'll have a fruit clear-out later.

PRET A MANGER
A MANGER

Am about to leave when I see Norman Lovett from *Red Dwarf* hunched in a corner nursing a cappuccino with trendy sprinkled drinking chocolate star motif. I go over and say hello, reminding him of our last meeting at Visions in Chicago where he was just about to be taken up the Sears Tower with Brian Blessed, who had decided to take the lift option rather than go for Everest practice on the exterior of the building. Exchanged merry banter – as merry as Norman gets, anyway. Turns out he is off to Guildford to a gig that evening. Tell him how cheesed off I was at not being the new Kochanski. Norman points out I'd have had to snog Craig Charles. Sighed with relief – it would have been like snogging my brother.

2pm Voiceover at Capital Radio for some new chocolate bar. Am just doing my sexiest chocolate voice (like that cartoon Caramel rabbit, only from south east London rather than Mummersetshire) when I see the client waving his arms in the control booth. "He's realised you were Ace in *Doctor Who* and he wants you to say 'Gordon Bennett, this chocolate's wicked!' for him . . ." I oblige with wry smile and send goatee-bearded rubber-wearing ad man into paroxysms of delight. "Coola mundo!" he shouts through the intercom, "I used to be allowed to stay up late to watch you!"

Leave Capital to the sound of the Spice Girls' latest feeling old, and wondering whether I should have belly button pierced as compensation.

3.30pm Running along Oxford Street to John Lewis to sort out a couple of intricate details on wedding list – ie, has anyone bought us the ice cream maker yet, and could I cancel the stainless steel waste paper baskets – when someone behind me shouts "*Doctor Who!*" very loudly and I trip up on the kerb, falling flat on my face. Look round and mysterious person with megaphone voice has vanished into the crowd, making me look even more stupid. Wish people wouldn't do this. It's never the fans – they're too polite or shy or embarrassed or something. It's usually some large bloke draping himself over girlfriend he wants to impress – or builders. Why can't they just whistle like they do at everyone else?

5.30pm (bedroom wardrobe) Choosing my outfit for *Doctor Who* thing. Paul rings again to check I really can't go with him for a bit of Patsy bashing. I explain clothing predicament which is this: there's nothing worse than being handed a photo taken with a fan at a convention four years ago and realising that you're wearing the very same outfit. Simply cannot remember what I've worn when. Paul suggests Ace costume again. "But no-one wears the costumes," I bleat. "Don't you understand? There are blokes there in Diesel tops and Red Or Dead footwear." Paul, clearly impressed, almost cancels Patsy.

7.30pm (outside venue) Arrive red-faced and panting. Train to Charing Cross was delayed. They should award BAFTAs for excuses. Best so far was when Mike Tucker and I were doing our book tour last year for *Ace!*. First there was "cow on the line", followed a couple of hours later by "high tide on the line". Big cheer! Today's offering, signal failure, wouldn't even get nominated.

Pass queue of expectant fans feeling less than radiant and glamorous. They are smiling and being very patient as usual. Suddenly one of them detaches himself from the crowd and lunges towards me, removing huge stack of books from Littlewoods carrier bag: *New Adventures*, *Companions*, *Eighties* . . .

"Sign my books please, Ace. To Darren. I write to you from Gosport. Have you ever done any mud wrestling?'

Jackie Jenkins is on holiday

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Timelines

compiled by **Alan Barnes**

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or e-mail us at doctorwho@marmags.demon.co.uk

FLATTERY WILL GET YOU PUBLISHED

At Manopticon, Sophie Aldred said that she was going to edit a future edition of **DWM**, so I thought I'd write a letter to say that Sophie is the most gorgeous, sexy and talented actress ever to appear in *Doctor Who*. She is a true professional with loads of time for her fans, she was lovely to talk to at Manopticon and she always responds to any letters I send her. A lovely lady!

Shame she's getting married though . . .

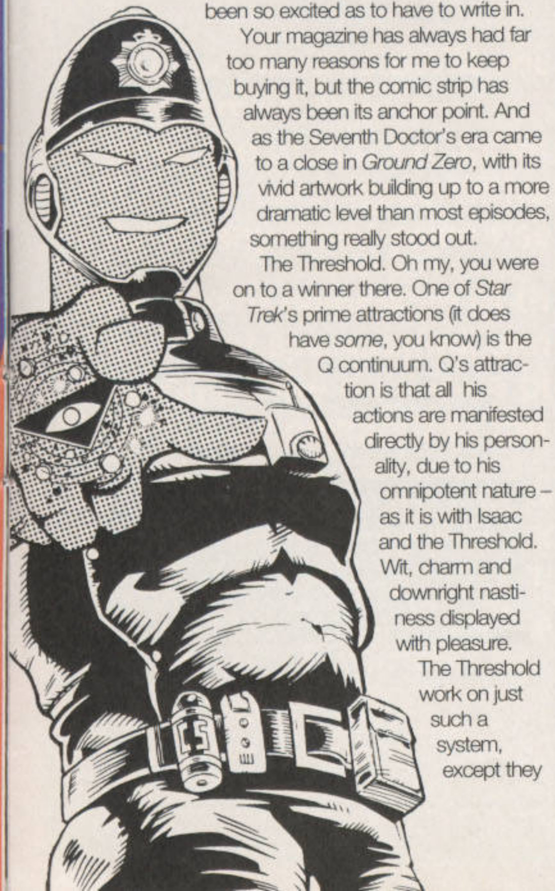
Peter A Rae
Chorley
Lancs

FIRE AND BRIMSTONE F.A.B.!

I am 13, and so I was only five when *Doctor Who* came off the air. I never really experienced having to wait a week for the next episode, wondering what would happen to our hero. But *Fire and Brimstone* has made that a reality for me. I wanted to go forward four weeks and buy the next issue the moment I found out that (shock, horror!) the Doctor had been *exterminated*! And I was equally shocked to find the Threshold joining in at the end of Part Three.

Keep up the good work!

Matthew Creber
Address unknown



I have been an avid follower of your magazine since **DWM** 150, but this is the first time I have been so excited as to have to write in.

Your magazine has always had far too many reasons for me to keep buying it, but the comic strip has always been its anchor point. And as the Seventh Doctor's era came to a close in *Ground Zero*, with its vivid artwork building up to a more dramatic level than most episodes, something really stood out.

The Threshold. Oh my, you were on to a winner there. One of *Star Trek*'s prime attractions (it does have *some*, you know) is the Q continuum. Q's attraction is that all his actions are manifested directly by his personality, due to his omnipotent nature – as it is with Isaac and the Threshold. Wit, charm and downright nastiness displayed with pleasure. The Threshold work on just such a system, except they are businessmen, businessmen with goals and interests (which places them above the Q continuum, who really have nothing to do).

I was saddened. It was Sylvester's last and, as such, I thought I would never see the Threshold again.

Some time later, the Doctor returns to Crivello's Cauldron. I smell a saga coming on. Then the Daleks appear. It's looking good. Then Marquez appeared (after the rather disturbing end to *The Keep*), and I started to get *really* interested. With alternate Daleks and a plan to conquer all realities, I was expecting no more. But, with no prior warning (although there was in hindsight) – the Threshold! Oh joy! Please, don't disappoint me now. You have a gem in the Threshold, don't let it slip!

Saint-john [?]
via e-mail

PS: "Tendrons"? "Ptolemy Muttonchops"? What joker writes this stuff?

DOCTORS – EIGHT, DICKS – NIL

I've just read Terrance Dicks' refreshingly unpretentious nostalgia-fest, *The Eight Doctors*. I thought it very enjoyable, but it prompted the following thoughts:

Did it have to be quite so similar to his other nostalgia-fests, namely *Blood Harvest* and *The Five Doctors*? Or has *Doctor Who* been dead so long that we now remember nostalgia with nostalgia?

KIWIS ARE INNOCENT!

I read with great interest Richard Molesworth's article on the restoration of *The War Machines* [*1966 and all that*, **DWM** 253]. I am compelled to correct a few of the points that Richard raises concerning New Zealand's "participation" in the restoration process.

Richard makes the assumption that the film prints returned to the BBC archive in 1984 by Nigeria had come to them from New Zealand. What he fails to realise is that the prints that New Zealand acquired were not sent directly to Nigeria. Research into the NZBC programme traffic records by New Zealand fan Graham Howard during the early nineties revealed that the films left New Zealand on 10 January 1972 bound for Singapore. Presumably Singapore then forwarded them on elsewhere, the films eventually arriving in Nigeria.

Richard makes a further error by claiming that the non-restorable cuts in Episodes 3 and 4 had been made by New Zealand censors, who "probably found the dialogue . . . too disturbing". This is not the case at all. New Zealand is innocent of the 'crime'. All *Doctor Who* episodes were rated either 'G' or 'Y', but only 'G'-rated episodes were deemed suitable for early evening screening (*The War Machines*, rated 'G', aired in 1969, in a time slot of around 6.15pm). Some stories, such as *Fury From The Deep*, were considered unsuitable for even a late time slot and rejected altogether. Unlike Australia, it is very clear that our censors did not edit such episodes to make them suitable for broadcast, because our transmission history shows that rejected or 'Y'-rated episodes were simply not broadcast (excepting the first three Hartnell stories, all rated 'Y', which played in a much later time slot). Therefore, the cuts that Richard has attributed to New Zealand censors almost certainly must have been made by Singaporean or Nigerian censors. (An alternative, and often overlooked, explanation for these 'mystery' cuts is that with the same film prints being played by three or four different countries over the years, the film simply broke and was then [badly] spliced back together by one of the foreign broadcasters.)

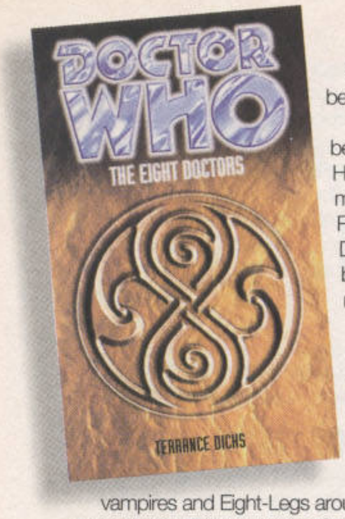
Richard states that the cuts in the recovered New Zealand/Nigerian prints are the same as the Australian cuts. From this he concludes that the Australian censors coincidentally matched the same edits made by the New Zealand censors.

As stated above, this is not the case. Further proof lies in the fact that while Australia received *The War Machines* on 31 January 1967, New Zealand didn't receive prints until over 18 months later, on 23 September 1968. The durations of the episodes received in New Zealand, as recorded in the Programme traffic documents, were much shorter than the 'official' durations: 24'00", 22'43", 21'44", 22'53" respectively. A quick comparison with the BBC durations as published in **DWM** 185 clearly shows that the film prints received by New Zealand had already been cut. From this it can be concluded that New Zealand did not receive a fresh set from the BBC but received the same prints that had been in Australia. That would explain why, as Richard states on page 12, one so-called "New Zealand cut" matches one of the recovered Australian clips "frame for frame". The over-riding conclusion is that the prints broadcast in New Zealand and the prints broadcast in Australia were one and the same. And it is worth noting that not all the *Doctor Who* episodes aired in New Zealand were ones edited in Australia. *The Macra Terror*, received in New Zealand in 1969, two years after Australia, was definitely uncut; my own memories of the cliffhanger to Episode 2 (relived again courtesy the wonderful telesnaps in **DWM** 252) attests that the story played in New Zealand uncut.

In conclusion, New Zealand censors were not responsible for any of the cuts made to *The War Machines*. I'd blame Nigeria or Singapore!

I hope this helps to put the record straight.

Jon Preddle
Hamilton
New Zealand



Sam is supposed to be a *rebel*?

Has Mr Dicks ever been to Portsmouth? Has even looked at a map of Portsmouth? Reading the Third Doctor segment, I'd be inclined to think not.

The TV Movie was "improbable, illogical" – agreed, but aren't we talking pots and kettles here? How come there are still vampires and Eight-Legs around? Weren't they all killed when their respective Great Ones died? And how come the vampires ever came to power when they're so ludicrously easy to kill? If, as the Fourth Doctor puts it, the Eighth Doctor "was never really here", then what's that stuff in his veins? Why would the Raston Robot lock onto the electrical impulses of an enemy's brain when it normally attacks anything that moves? And how come the Sixth and Seventh Doctors didn't recognise the Eighth?

Granted, the Master had to end up on Skaro to tie in with the TV Movie. But would he really have gone there by choice, even with a deathworm in him?

More interesting, though, was BBC Books' explicit diversion from the Virgin version of events. A good move, considering the results of the *Readers' survey* [**DWM** 253]. I hope the authors who have moved from Virgin will heed that difficult lesson – less self-indulgence, more storytelling please.

Paul Beardsley
Havant
Hants

ANTIDISESTABLISHMENTARIANISM, AND SO FORTH . . .

I haven't been watching *Doctor Who* for long, only since the TV Movie was shown. Since then I've been obsessed by the subject, and watch the show on UK Gold every Sunday. I jumped for joy when I discovered your mag. I'm writing to complain (sorry!). Being a mere ten years old, I find it rather a let-down to find it full of words that even my parents can't understand. Then I see letters like that from Brian Mattocks [**DWM** 250, referring to the *Fluid Links* column *Kids' Stuff*] which seem to imply that *Doctor Who* is for adults only. Don't get me wrong, your mag is ace, but I do need a dictionary handy to read an issue. What am I to do?

James Freeman
Stevenage
Herts

A VERY SAD MAN (HIS WORDS) WRITES . . .

This is just a quick note to praise Jackie Jenkins. Paul Beardsley [*Timelines*, **DWM** 253] is clearly insane, please ignore him. Her page is the one I turn to first of all and I'm pleased to see that you have now revealed a little more of that cheeky monkey face in the current issue.

Yes, I am sad – I can't even bear to tell you my name – but even though Jackie is 'with boyfriend' [News to her – Ed] my belief is that when I die and go to heaven all the angels will look like Jackie, have a smattering of *Doctor Who* knowledge and make me laugh like a pan of boiling milk.

Thank you, and please give Jackie a raise immediately. I have a theory that Jackie is nothing but an editor's fantasy, and the photos are just a jobbing model, but I got it bad nonetheless and wait for the day that you arrange for her to attend a signing of the first compendium of her work. I'm a happy little Bandril and have renewed my subscription, so well done.

Anonymous
Somewhere

Believe me, if Gary were to create a fantasy fan, Jackie J wouldn't even come close . . .

AND FINALLY . . .

If a man was killed by having 500 copies of *The Romance of Crime* fall on his head, would the coroner's verdict be death by *Missing Adventure*?

Andrew Green
via e-mail

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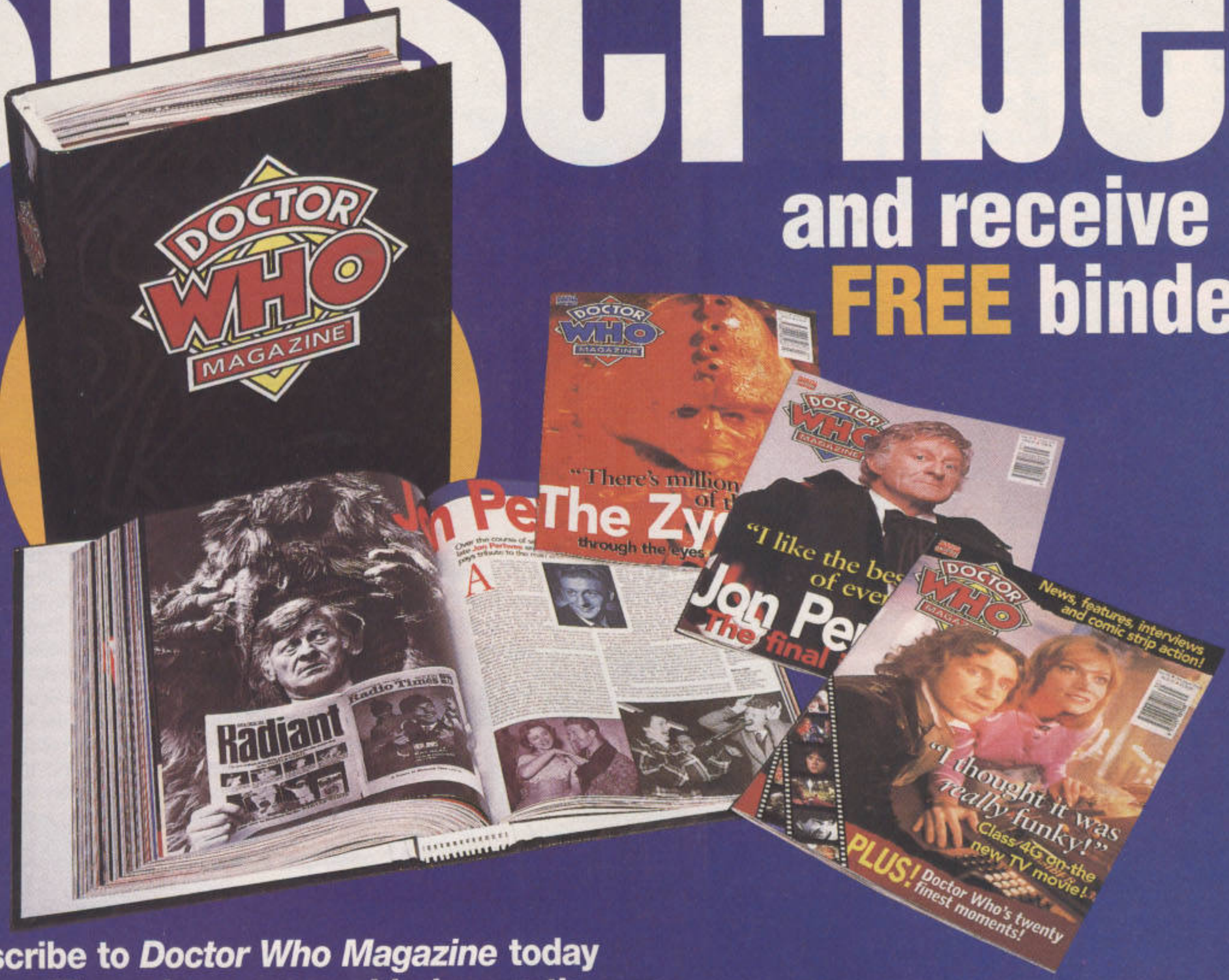
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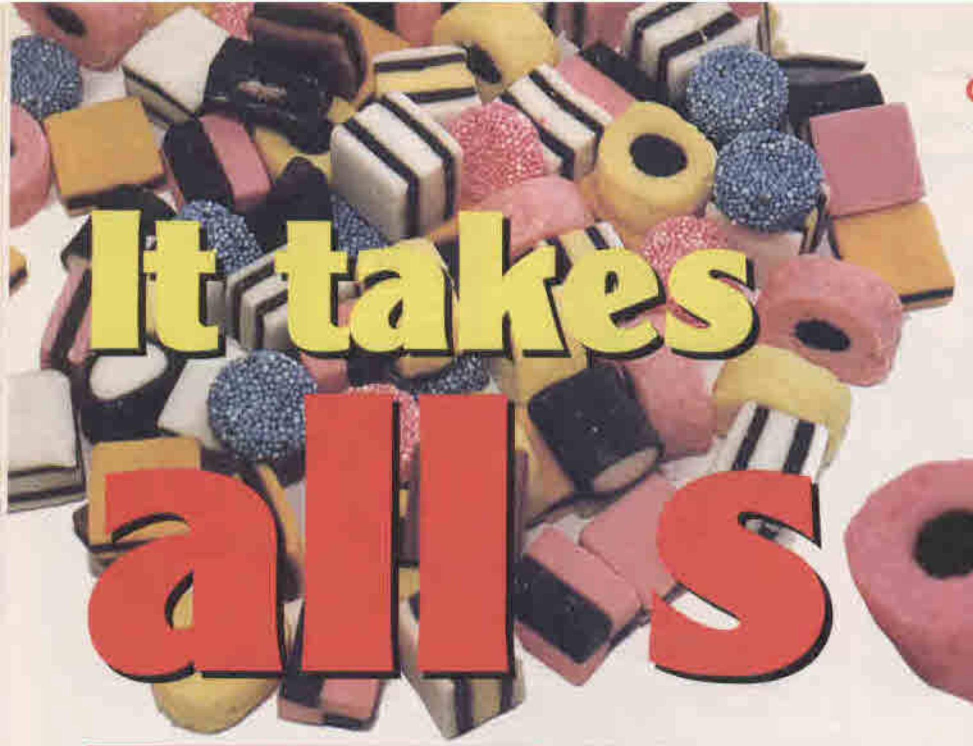


It takes all sorts

Offbeat Season Twenty-Five thriller *The Happiness Patrol* is finally released on video this month. Peter Griffiths tracked down three of its guest stars – and asked them to chew over their memories . . .

John Normington
'Trevor Sigma'

When I corner John Normington, he is coming to the end of a run of Ibsen's *The Master Builder* in the West End, and is soon to head off to Toronto for a five-week season. He's very much a theatre man, but *Doctor Who* accounts for two of his favourite forays into television . . .

"The first came a few years after John Nathan-Turner took over the reins as producer," recalls the actor. "I've known John a long, long time, ever since he was an assistant floor manager, and he'd asked me to play something a couple of times which didn't work out, as it often doesn't in this business. *The Caves of Androzani*, in 1984, was the first I managed to say 'yes' to. I thought the script was extremely well-written, and we had the rare moment of rebirth at the end of the episode – Colin Baker took over, didn't he? My ghastly character, Morgus, was very well-observed, the nearest you'd get to an Iago in *Doctor Who*. He was quiet and charming, and all the characters thought he was wonderful, but we the audience knew he was an absolutely evil bugger! Most of my stuff was on the one set, as I recall – my office. It had this wonderful lift shaft which I tended to push people down. Everybody seemed to come and visit me for the first three episodes, including the President. Barbara Kinghorn, an American actress, was my secretary, and rather glamorous I remember."

The Caves of Androzani is a hugely popular story among *Doctor Who* fans. John attributes a lot of its success to director Graeme Harper. "There's nothing boring or blasé about working with Graeme. It was one of his first productions, and he was so enthusiastic and 'into' it. Actors pick up on that, so there were no sleepy mornings on the set! It's been nice to see him rise through the ranks after doing so well on *Androzani*.

BBC Video [5], Sophie Aldred [1], Allsorts by Corinna Bosch

The climactic fight sequence between Morgus and Sharaz Jek was achieved in just one take. "It was a bit tricky because we hadn't really rehearsed it; there was so much you had to leave to work out on the set. We had it roughly choreographed, but Christopher Gable and I, who had to do most of the fighting and breaking of bottles all over the place, were a bit apprehensive because so many things could go wrong . . ."

Four years later, the call came again for *The Happiness Patrol*. "My agent rang me in this very dressing room, funnily enough, and said John had asked if I wanted to do another *Doctor Who* as it had been a few years. I'd booked a holiday for the summer, but the filming dates just fitted in. Finish the run here, *Doctor Who*, then a holiday – perfect!

"You wouldn't muck about with Pinter, so why do it with *Doctor Who*?"

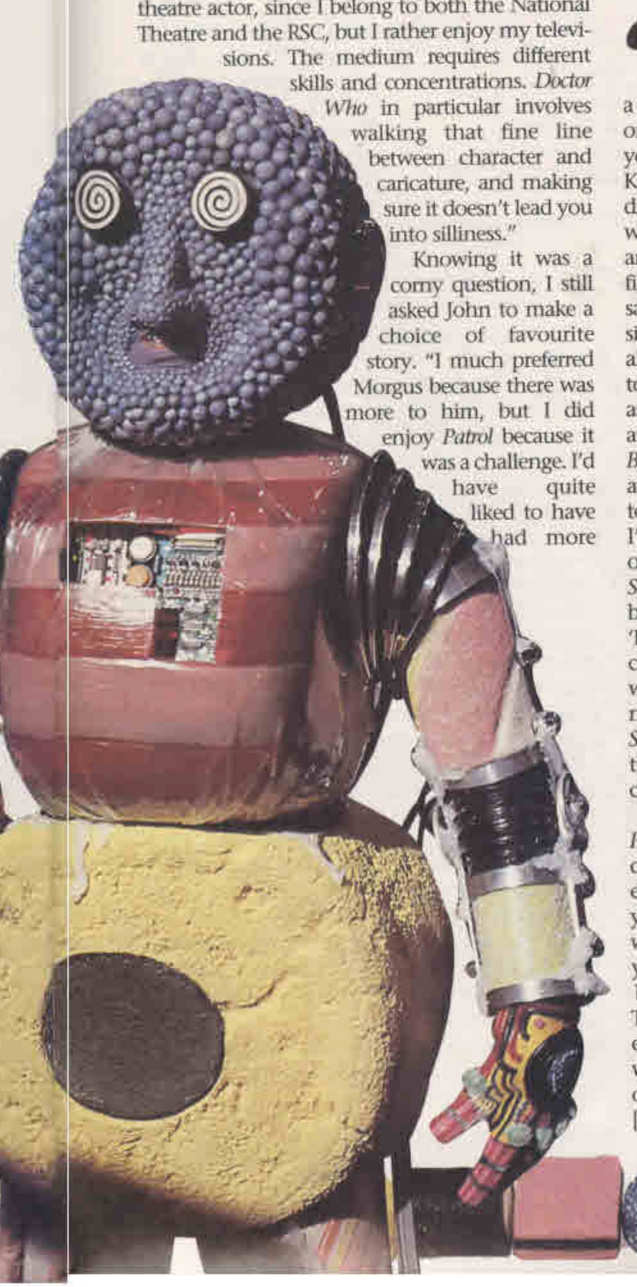
"It was again a very enjoyable time, and Trevor Sigma was more of a light, jokey part. I didn't have as much responsibility as in the first story. Sometimes one villain or character will carry the episodes, but with this one, it was a very ensemble piece of work. It was full of very skilful people, and I remember it being quite tricky to get together for that reason. The actors had to find the right level for their characters, and be careful we were all playing to the same style. That was where John was so clever, insisting that the tone kept to a very careful line and that the performances never went into caricature. You wouldn't muck about with Harold Pinter, so there was no reason to muck about with something which has the enormous following of *Doctor Who*.

"These episodes attracted a very classy cast – Sheila Hancock, Ronald Fraser, Georgina Hale, and Harold Innocent, who alas is no longer with us. The two of us had been great friends all our lives, but never appeared on television together, so *Doctor Who* was the great moment. We had a lovely little scene together. The Doctor was by then Sylvester McCoy. That's been the fascinating thing over the years: each actor has brought something individual to the role, and it's always worked. It seems to succeed every which way it's played. Peter Davison was rather gentle and quiet, and Sylvester was a very gentle and funny man, veering slightly towards the eccentric. That's why actors enjoyed taking on *Doctor Who*, despite the very hard work. They went directly from story to story and didn't have an awful lot of time for a social life, but it was their own part." Did I detect a note of regret that the part never came John's way? "Well, I wouldn't have said no, but it never happened."

The Happiness Patrol was the last story of the 25th anniversary season to be shot. John recalls that the stress was beginning to show. "We got on with it, but by the end of the series, everyone was feeling a bit tired, from John downwards. It affected the technicians more than the actors. Everything was running short – notably money and time – and the story was quite an ambitious project with very big and elaborate sets. There was a bit of tension in the air, yes, but only on the studio days. Rehearse/record television always had those tensions anyway, because there was never enough time. It was like doing the BBC classics series 20 years ago – they managed an hour's television on a ten-day turnaround."

Richard D Sharp, as Earl Sigma, and Georgina Hale – in Terra Alpha's chamber of commas?

John Normington is perhaps best described as a 'jobbing' actor. "The nice thing about that is that you don't have to sit and wait for the big roles to come to you. I'm probably known more as a theatre actor, since I belong to both the National Theatre and the RSC, but I rather enjoy my televisions. The medium requires different skills and concentrations. *Doctor Who* in particular involves walking that fine line between character and caricature, and making sure it doesn't lead you into silliness."



Knowing it was a corny question, I still asked John to make a choice of favourite story. "I much preferred Morgus because there was more to him, but I did enjoy *Patrol* because it was a challenge. I'd have quite liked to have had more to do because it was so enjoyable. But for sheer job satisfaction I'll say *The Caves of Androzani*. Of all the televisions I've done, I think I enjoyed it the most."

Georgina Hale
'Daisy K'

"Oh God! How can you hit me with that?" asks Georgina Hale, recoiling. Innocently, I've asked her to choose a couple of highlights from her career. "I think one of the biggest highs when I was a lot younger," she muses, "was meeting Ken Russell. He is a wonderful director, and I had the privilege of working with him on *The Devils* and *The Boyfriend*. On a few other films he did, I rang him up and said, 'Oh Ken, can I be an extra?' simply because I loved him. I was always into tap and dance, and I took six months off trying to learn as much as I could, but still had to audition for the role in *The Boyfriend*. Thank God I got it! I'd avoided the theatre because I was too frightened, but Alan Bates, who I'd worked with on television, offered me the part of Nina in *The Seagull*. I thought 'I can't do that!' but psyched myself up by saying, 'It's only Derby.' Naturally, we came into the West End with it! I would shake in the wings every night." Georgina also took a role in *Steaming*, and had to contend with the added terror of taking her clothes off on stage every night.

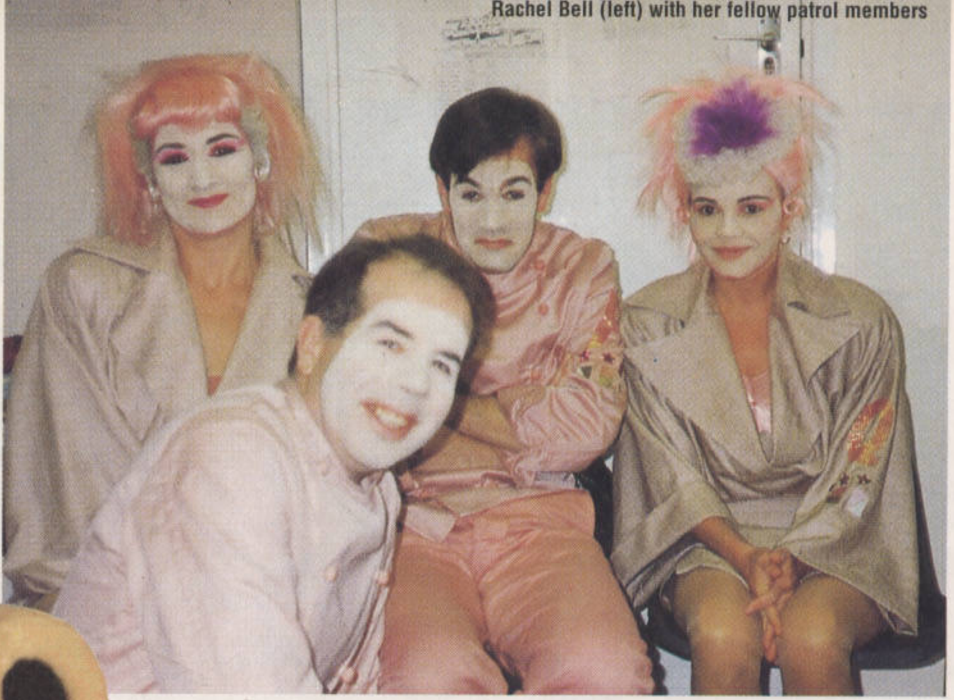
Playing Daisy K in *The Happiness Patrol* demanded no removal of clothes. "I didn't have to audition either, which was lovely. Normally you have to stand on your head while people say, 'Well, what have you done?' You feel like saying back, 'Well what have *you* done?' The storyline was good, and I enjoyed filming it. The other actors were an okay crowd, and there was one very nice lady, Lesley Dunlop [playing dissident Susie Q]. I was allowed to put on a slight American accent for my part, although I can't remember why I chose that. I can remember that we were all wearing shocking pink and mauve wigs, with white faces and outrageous makeup."

The make-up was something of a bone of contention. "I got mine changed – not the colour, but the substance. We were all given this terrible stuff which dried like powder on your face, and I thought, 'For a day, yes, but for the whole studio, no!' In the end, the make-up lady came up with a different base which still looked the colour, but had a more comfortable texture. I also had problems with the blusher, which was a deep shocking pink. I wore it for one day, and when I took the make-up off that night, it refused to budge, leaving my skin this strange colour! I remember an actress in *The Rocky Horror Show* was given make-up that really mucked up her eyes and skin, and she took them to court and won the case and with it a lot of money, so maybe I should have kept on wearing it!"

Georgina recalls being amazed by the interest in *Doctor Who*. "Certainly when I was in the studio, I couldn't believe there were so many people hanging around to meet Sylvester. I had no idea the series had such a cult following. I was on the road with a play last year, and when we came towards the end of the run, I received this wonderful gift of flowers and a card. I thought it was from a writer I had worked with, but it turned out to be from a couple who had arrived at the stage door carrying my actual *Doctor Who* costume! They wanted me to dress up in it so they could take my photo. This was between doing two shows, so I said, 'I'm sorry, no.' They had an enormous picture of me playing the character as well, so I signed that for them."

Georgina watched *The Happiness Patrol* when it

The Doctor (Sylvester McCoy), Susie Q (Lesley Dunlop) and Ace (Sophie Aldred) down the tubes with the Pipe People went out, and was happy with the finished show. She doesn't remember a great deal, but as she explained, "If we were talking about eight months ago, darling, it might be a different story. But it's been eight *years*!"


Rachel Bell (left) with her fellow patrol members

Rachel Bell
'Priscilla P'

Rachel Bell exudes tremendous enthusiasm for her role as Priscilla P. The words just tumble out as she expresses her enjoyment at appearing in *Doctor Who*. "It was wonderful! I only did the one story, but it was probably one of the best televisions I ever did, and certainly one of the most enjoyable. The series has been an institution for so long. I remember watching it when I was younger myself."

Like Georgina Hale, Rachel was offered the part without an audition. "I had not long finished the comedy series *Dear John*, and I think I was probably asked because of that. These episodes had the most fantastic cast. There we all were in our pink outfits with our white faces, and we spent so much time laughing. What a bunch of characters! The pink boiler suits looked so funny on the chaps. I spent a lot of time in fits of laughter at Harold Innocent, who I'm very sorry is dead now. He was hysterically funny. Georgina is a very remarkable woman, and Sheila Hancock is a lady of great character. Ronald Fraser – there was a character as well! Have I mentioned John Normington, who was a pillar of the Royal Shakespeare Company? At the read-through, I kept saying, 'Oh my God!' as each new person walked through the door.

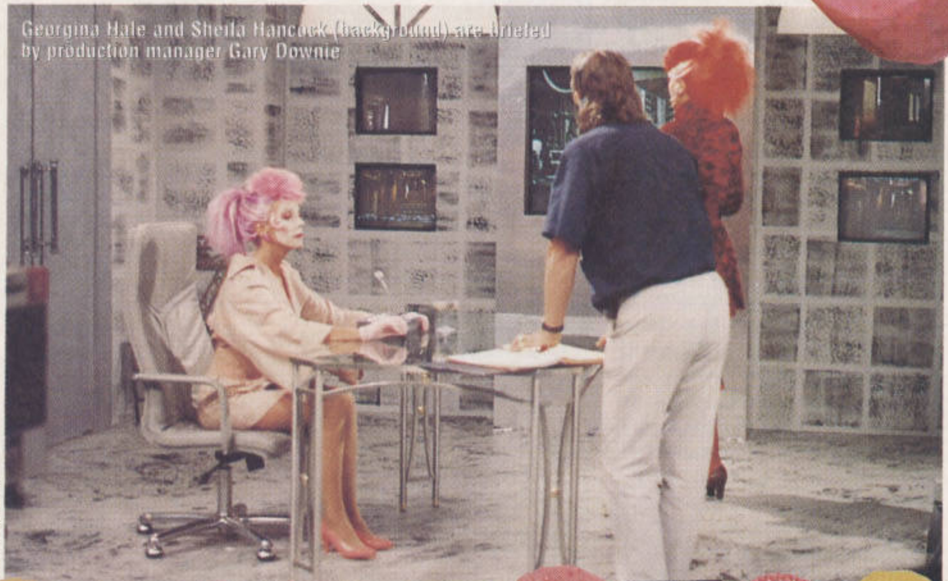
> "When doing *Doctor Who* you feel like an eight-year-old playing games"

"Sylvest's quite an unusual man. I knew him for years in The Ken Campbell Roadshow. I remember I was working at the Lyric Hammersmith about 18 months before *Patrol* when Sylvest came in for a cup of tea after he'd been for the audition for *Doctor Who*. I said, 'Sylvest! You'd be a knockout!' He's always been eccentric and fun, and I was so thrilled when he got it. It certainly altered his life. Tom Baker was another favourite of mine – I thought he was terrific. I watched him in *Black Adder* the other day, and he was wonderful in that as well. I recall also being very impressed that Sophie Aldred brought more balls to her part than most of the assistants. The companions had previously been like the girlie characters in Enid Blyton books – twisting their ankle on a rock when being chased by the villain."

The story was off-beat, even for *Doctor Who*. "Oh, I just loved the script. I had never been in anything like it, so the opportunity to do such bizarre things was unmissable. Chris Clough, the director, had a very healthy attitude to letting us get the giggles out of our system – something we had to do – and then taking it seriously from the audience point of view. John Nathan-Turner had quite a hands-on approach as well, and he was the font of all knowledge!

"When my children came to the studio, John shook their hands and welcomed them, and gave them badges and pens. I thought that was charming. They were about eight and ten, a perfect age, so as a parent I couldn't have come up with anything better than them actually meeting the Doctor. Do you remember that animatronic dog that Sheila Hancock's character had? When my son came in, the technical department explained it to him in the detail that you might expect a physics graduate to understand. They were lovely, and took it all very seriously. My son was very into guns, so he loved mine, which spat sparks everywhere. Being allowed to hold four-foot stun guns – there aren't a lot of jobs that offer that in one's career!

"When you do something like *Doctor Who*, you can't approach it like you would Shakespeare. That's not to say that you don't take it seriously – you have to. It would otherwise be offensive. But while you are doing it, you feel like an eight year-old yourself, going back to playing 'bang-bang-you're-dead' games."

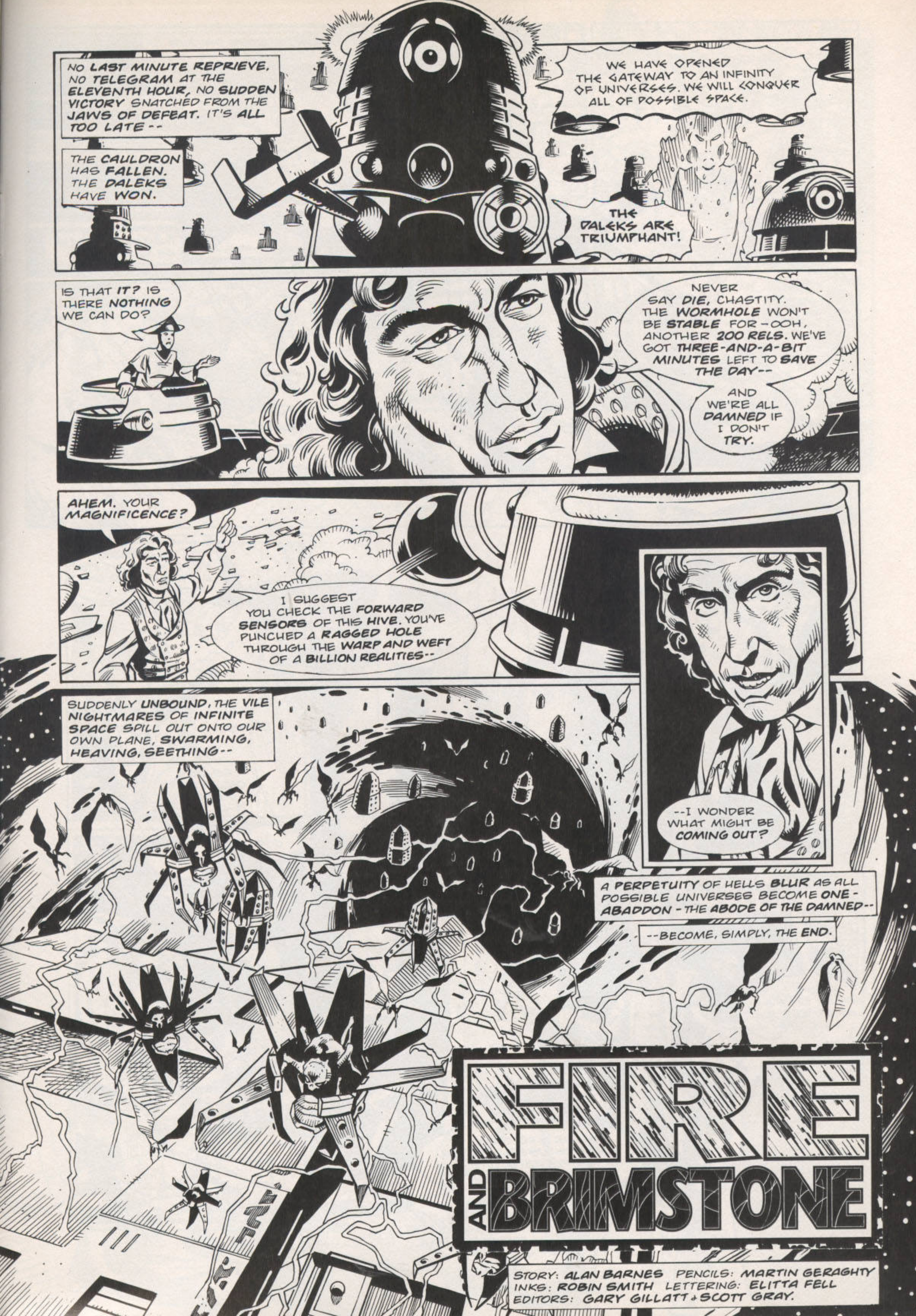

Georgina Hale and Sheila Hancock (background) are briefed by production manager Gary Downie

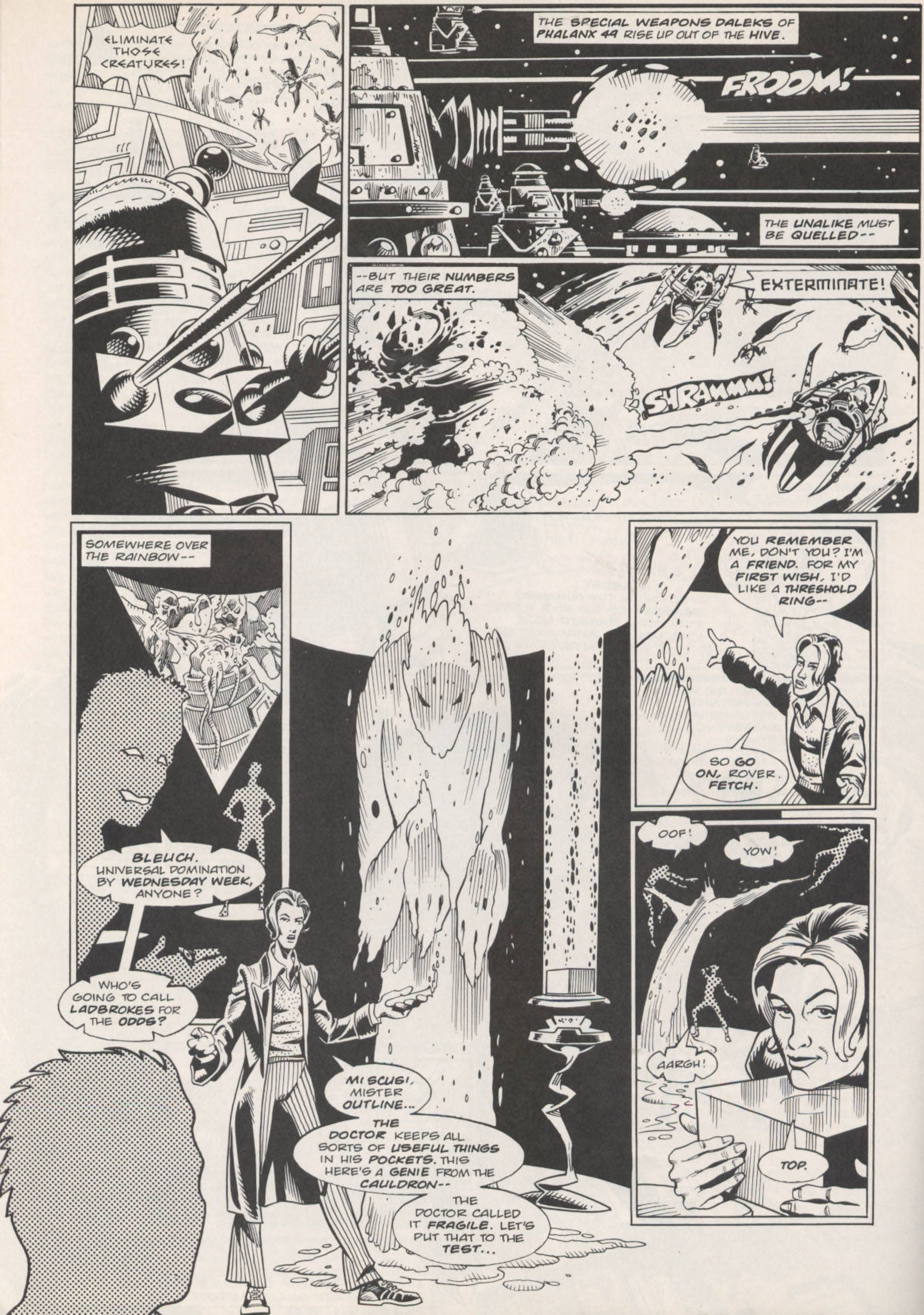
Sophie Aldred [2]

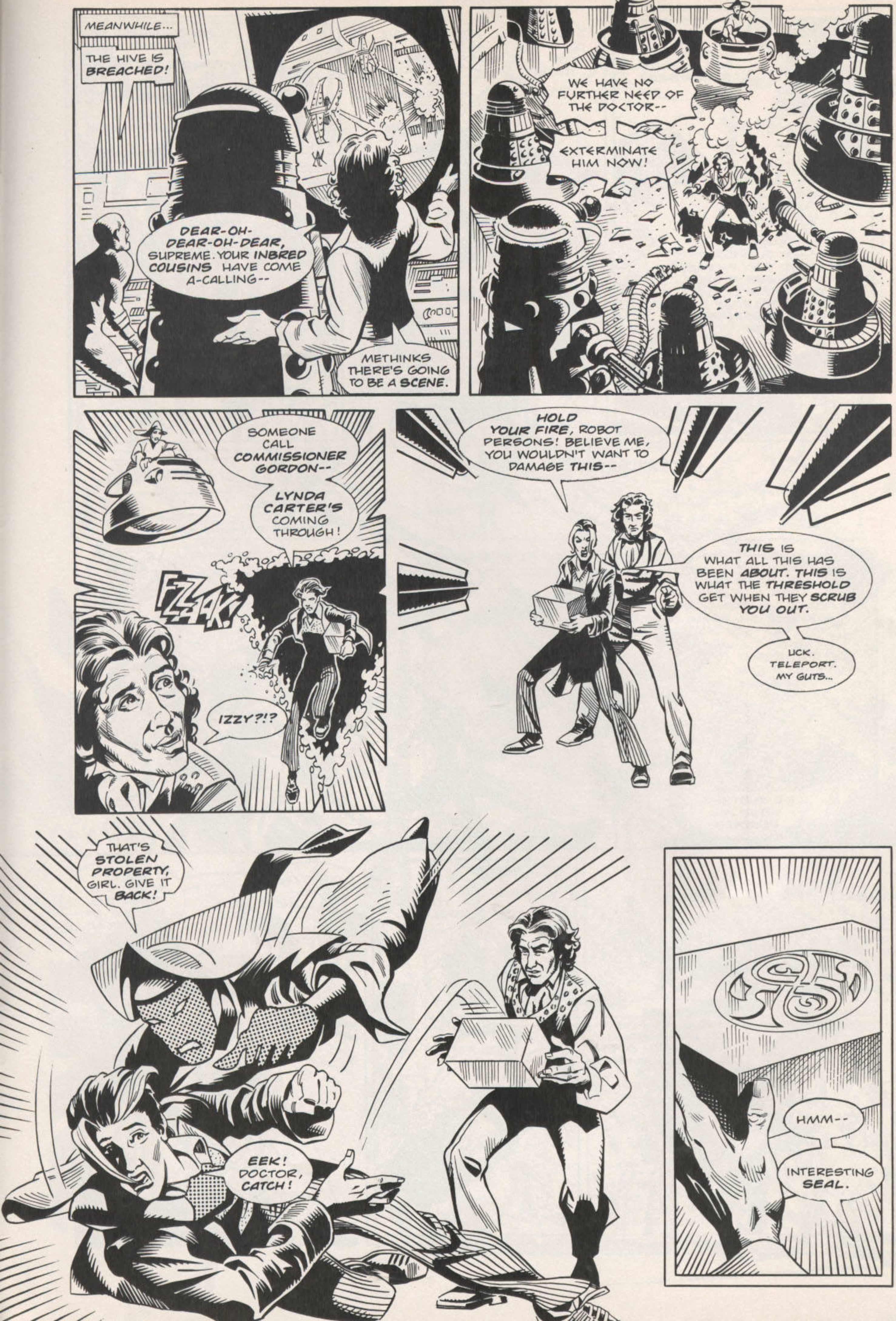
Some time after filming, Rachel received an invitation to a convention. "And I went! The only other person I knew there was Sheila Hancock. It was actually in a school which was used for a previous Dalek episode in the same series. I got this letter and thought, 'Gosh, they're going to fly me to America' – I knew Sylvest had done it. But no, it was a derelict school in Hammersmith! It was fascinating, meeting lots of fans who knew everything about *Doctor Who*."

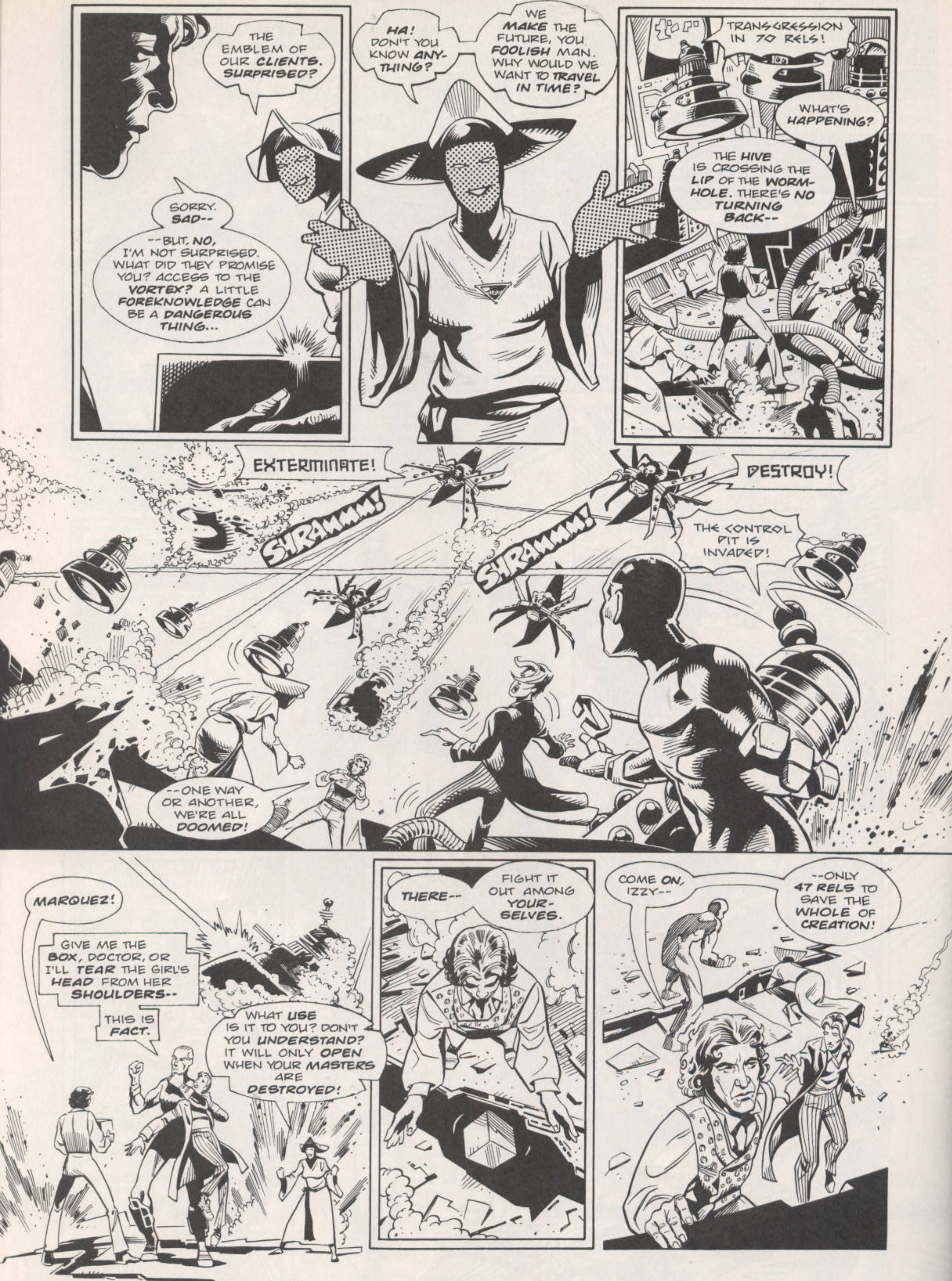
Rachel is happy to still find herself very much in demand. "I came into my own when I was 35 and worked solidly for about ten years – I'm giving things away here. You're not to do any sums! I have found jobs getting a little sparser now, but I'm not convinced that's because of my age. At one time I worked a lot for the BBC, but the BBC as an organisation is now so fragmented; so much of the work they do is based in independent production. I still hope to do masses of work when I'm over 60!"

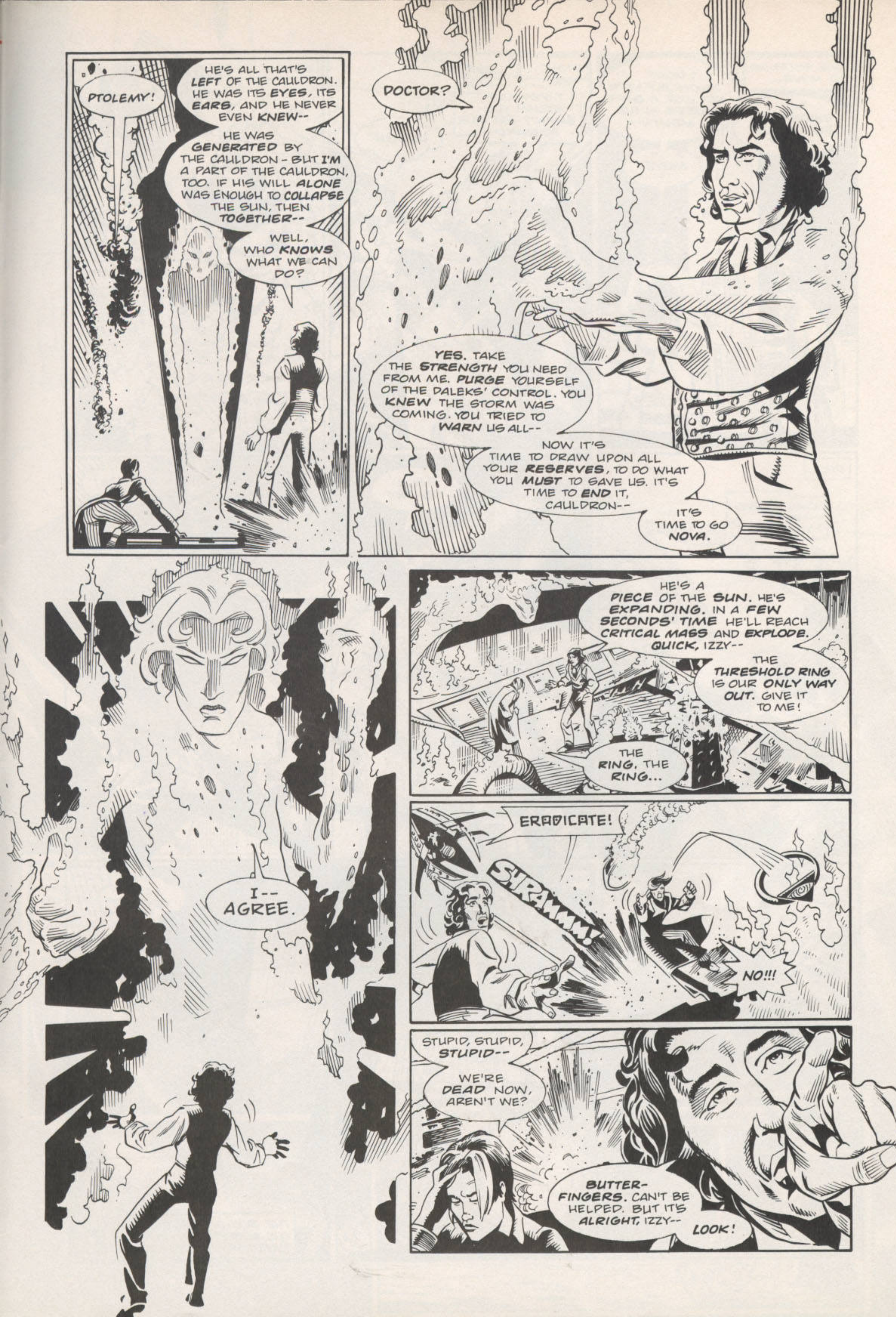
But *Doctor Who* holds a special little place in her career. "I remember the whole thing in a vast haze of happiness!" DWM

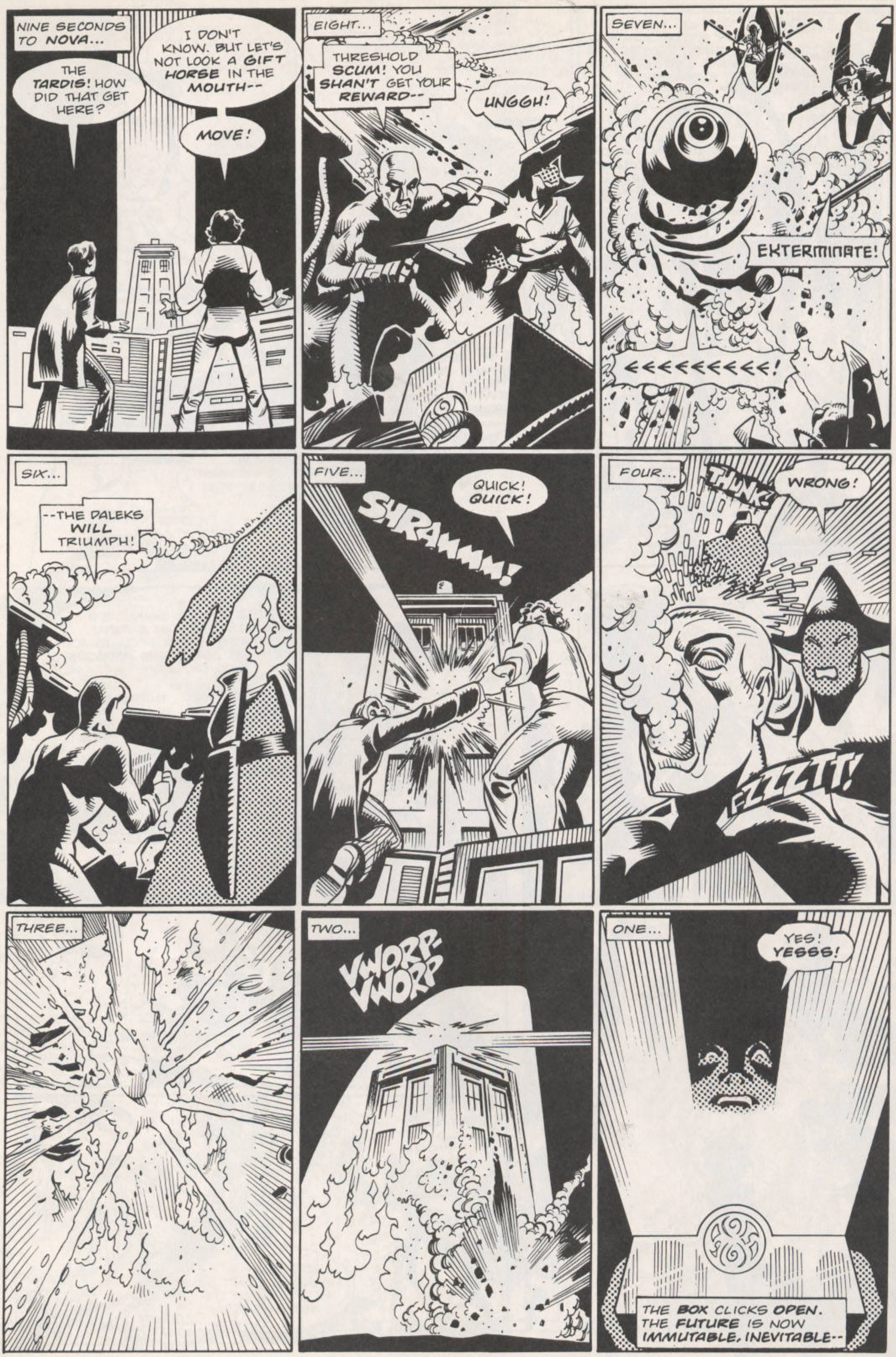

NO LAST MINUTE REPRIEVE. NO TELEGRAM AT THE ELEVENTH HOUR, NO SUDDEN VICTORY SNATCHED FROM THE JAWS OF DEFEAT. IT'S ALL TOO LATE --
THE CAULDRON HAS FALLEN. THE DALEKS HAVE WON.
WE HAVE OPENED THE GATEWAY TO AN INFINITY OF UNIVERSES. WE WILL CONQUER ALL OF POSSIBLE SPACE.
THE DALEKS ARE TRIUMPHANT!
IS THAT IT? IS THERE NOTHING WE CAN DO?
NEVER SAY DIE, CHASTITY. THE WORMHOLE WON'T BE STABLE FOR -- OOH, ANOTHER 200 RELS. WE'VE GOT THREE-AND-A-BIT MINUTES LEFT TO SAVE THE DAY--
AND WE'RE ALL DAMNED IF I DON'T TRY.
AHEM. YOUR MAGNIFICENCE?
I SUGGEST YOU CHECK THE FORWARD SENSORS OF THIS HIVE. YOU'VE PUNCHED A RAGGED HOLE THROUGH THE WARP AND WEFT OF A BILLION REALITIES--
--I WONDER WHAT MIGHT BE COMING OUT?
SUDDENLY UNBOUND, THE VILE NIGHTMARES OF INFINITE SPACE SPILL OUT ONTO OUR OWN PLANE, SWARMING, HEAVING, SEETHING--
A PERPETUITY OF HELLS BLUR AS ALL POSSIBLE UNIVERSES BECOME ONE - ABADDON - THE ABODE OF THE DAMNED--
--BECOME, SIMPLY, THE END.
FIRE AND BRIMSTONE
STORY: ALAN BARNES PENCILS: MARTIN GERAGHTY
INKS: ROBIN SMITH LETTERING: ELITTA FELL
EDITORS: GARY GILLATT & SCOTT GRAY.

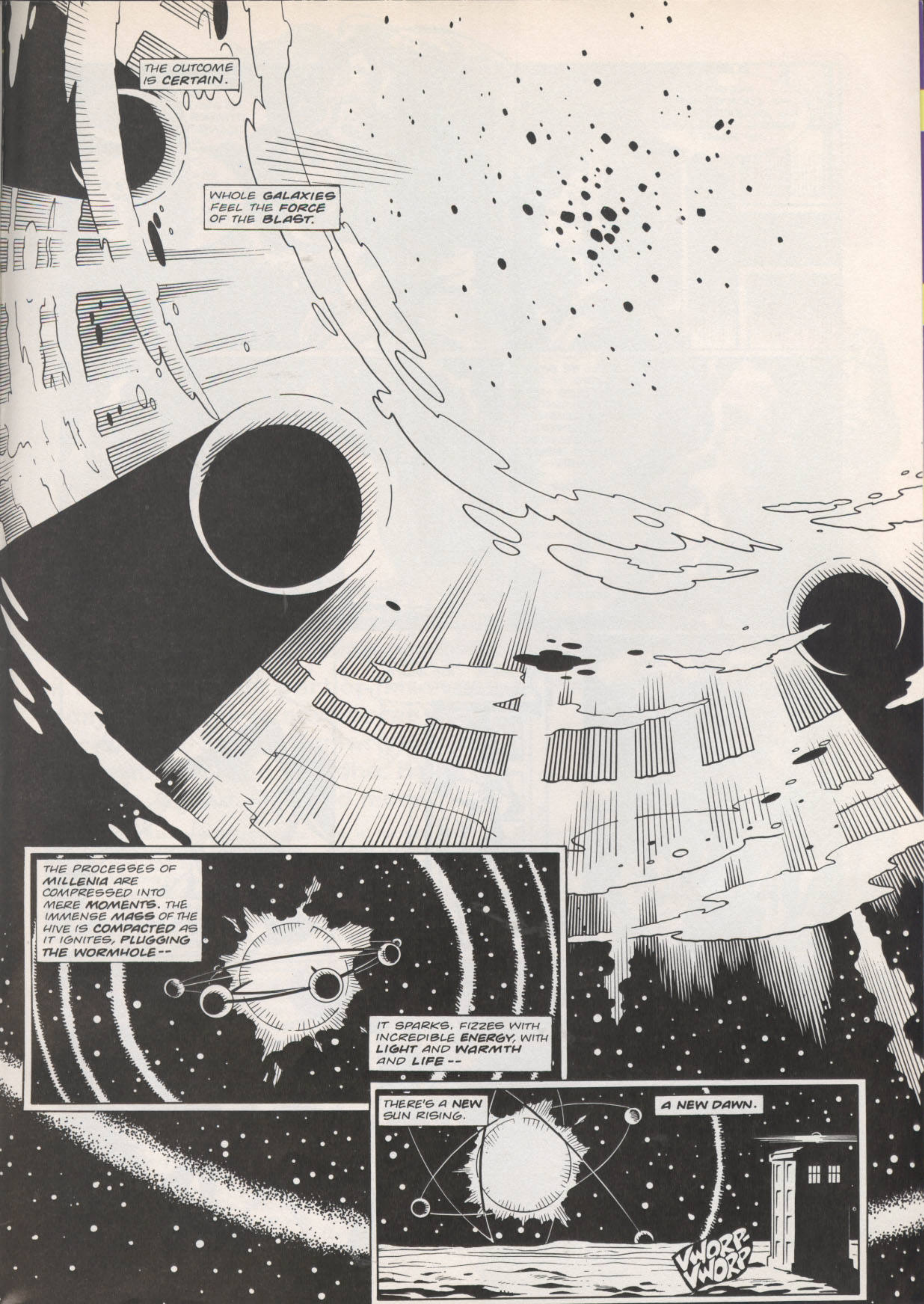

ELIMINATE THOSE CREATURES!
THE SPECIAL WEAPONS DALEKS OF PHALANX 49 RISE UP OUT OF THE HIVE.
FROOM!
THE UNALIKE MUST BE QUELLED--
--BUT THEIR NUMBERS ARE TOO GREAT.
EXTERMINATE!
SHRAMMM!
SOMEWHERE OVER THE RAINBOW--
BLEUCH. UNIVERSAL DOMINATION BY WEDNESDAY WEEK, ANYONE?
WHO'S GOING TO CALL LADBROKES FOR THE ODDS?
YOU REMEMBER ME, DON'T YOU? I'M A FRIEND. FOR MY FIRST WISH, I'D LIKE A THRESHOLD RING--
SO GO ON, ROVER. FETCH.
MI SCUSI, MISTER OUTLINE...
THE DOCTOR KEEPS ALL SORTS OF USEFUL THINGS IN HIS POCKETS. THIS HERE'S A GENIE FROM THE CAULDRON--
THE DOCTOR CALLED IT FRAGILE. LET'S PUT THAT TO THE TEST...
OOF!
YOW!
AARGH!
TOP.

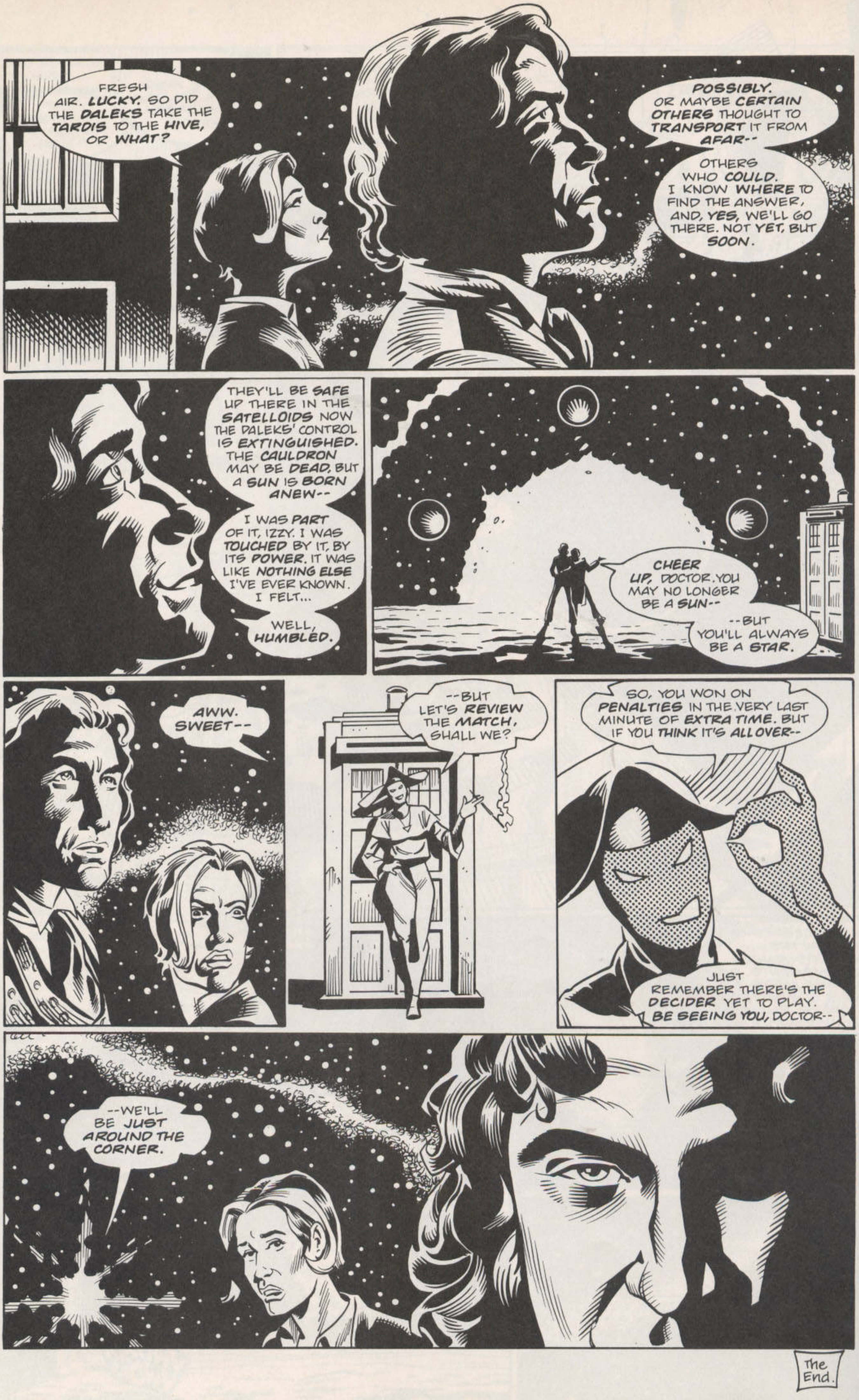

MEANWHILE...
THE HIVE IS BREACHED!
DEAR-OH-DEAR-OH-DEAR, SUPREME. YOUR INBRED COUSINS HAVE COME A-CALLING--
METHINKS THERE'S GOING TO BE A SCENE.
WE HAVE NO FURTHER NEED OF THE DOCTOR--
EXTERMINATE HIM NOW!
SOMEONE CALL COMMISSIONER GORDON--
LYNDA CARTER'S COMING THROUGH!
FZZAK!
IZZY?!?
HOLD YOUR FIRE, ROBOT PERSONS! BELIEVE ME, YOU WOULDN'T WANT TO DAMAGE THIS--
THIS IS WHAT ALL THIS HAS BEEN ABOUT. THIS IS WHAT THE THRESHOLD GET WHEN THEY SCRUB YOU OUT.
UCK. TELEPORT. MY GUTS...
THAT'S STOLEN PROPERTY, GIRL. GIVE IT BACK!
EEK! DOCTOR, CATCH!
HMM--
INTERESTING SEAL.


THE EMBLEM OF OUR **CLIENTS**. **SURPRISED?**
SORRY. **SAD--**
--BUT, **NO,** I'M NOT SURPRISED. WHAT DID THEY PROMISE YOU? ACCESS TO THE **VORTEX?** A LITTLE **FOREKNOWLEDGE** CAN BE A **DANGEROUS THING...**
HA! DON'T YOU KNOW **ANYTHING?**
WE **MAKE** THE FUTURE, YOU **FOOLISH** MAN. WHY WOULD WE WANT TO **TRAVEL IN TIME?**
TRANSGRESSION IN 70 RELS!
WHAT'S **HAPPENING?**
THE **HIVE** IS CROSSING THE **LIP** OF THE **WORMHOLE**. THERE'S **NO TURNING BACK--**
EXTERMINATE!
DESTROY!
SHRAMMM!
SHRAMMM!
THE CONTROL PIT IS INVADED!
--ONE WAY OR ANOTHER, WE'RE ALL **DOOMED!**
MARQUEZ!
GIVE ME THE **BOX**, DOCTOR, OR I'LL **TEAR** THE GIRL'S **HEAD** FROM HER **SHOULDERS--**
THIS IS **FACT.**
WHAT **USE** IS IT TO YOU? DON'T YOU **UNDERSTAND?** IT WILL ONLY **OPEN** WHEN YOUR **MASTERS** ARE **DESTROYED!**
THERE--
FIGHT IT OUT AMONG **YOURSELVES.**
COME **ON**, IZZY--
--ONLY **47 RELS** TO SAVE THE **WHOLE** OF **CREATION!**

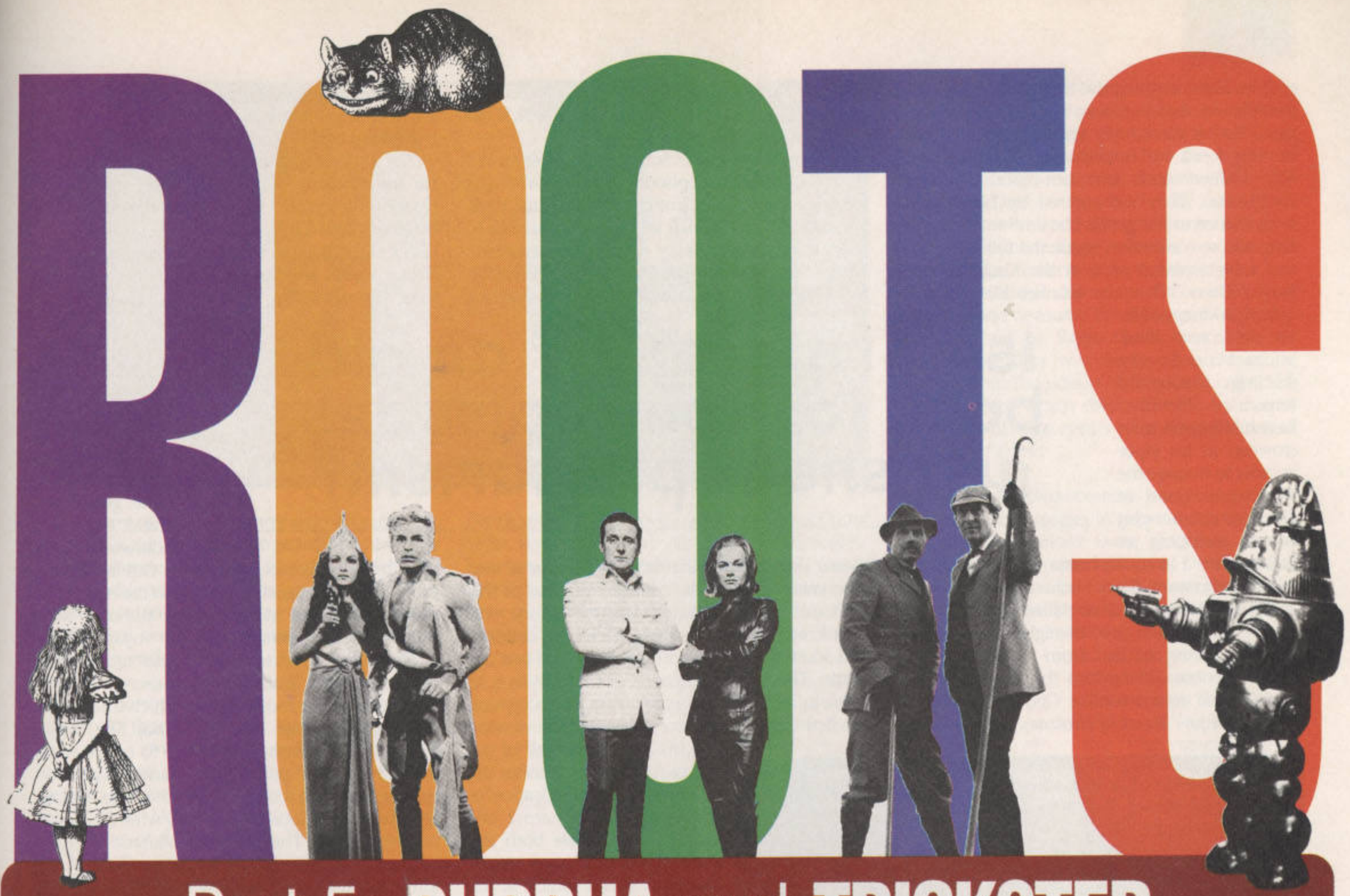

PTOLEMY!
HE'S ALL THAT'S LEFT OF THE CAULDRON. HE WAS ITS EYES, ITS EARS, AND HE NEVER EVEN KNEW--
HE WAS GENERATED BY THE CAULDRON - BUT I'M A PART OF THE CAULDRON, TOO. IF HIS WILL ALONE WAS ENOUGH TO COLLAPSE THE SUN, THEN TOGETHER--
WELL, WHO KNOWS WHAT WE CAN DO?
DOCTOR?
YES. TAKE THE STRENGTH YOU NEED FROM ME. PURGE YOURSELF OF THE DALEKS' CONTROL. YOU KNEW THE STORM WAS COMING. YOU TRIED TO WARN US ALL--
NOW IT'S TIME TO DRAW UPON ALL YOUR RESERVES, TO DO WHAT YOU MUST TO SAVE US. IT'S TIME TO END IT, CAULDRON--
IT'S TIME TO GO NOVA.
I-- AGREE.
HE'S A PIECE OF THE SUN. HE'S EXPANDING. IN A FEW SECONDS' TIME HE'LL REACH CRITICAL MASS AND EXPLODE. QUICK, IZZY--
THE THRESHOLD RING IS OUR ONLY WAY OUT. GIVE IT TO ME!
THE RING. THE RING...
ERADICATE!
SHRAMMM!
NO!!!
STUPID, STUPID, STUPID--
WE'RE DEAD NOW, AREN'T WE?
BUTTER-FINGERS. CAN'T BE HELPED. BUT IT'S ALRIGHT, IZZY--
LOOK!


NINE SECONDS TO NOVA...
THE TARDIS! HOW DID THAT GET HERE?
I DON'T KNOW. BUT LET'S NOT LOOK A GIFT HORSE IN THE MOUTH--
MOVE!
EIGHT...
THRESHOLD SCUM! YOU SHAN'T GET YOUR REWARD--
UNGGH!
SEVEN...
EKTERMINATE!
<<<<<<<<<<!
SIX...
--THE DALEKS WILL TRIUMPH!
FIVE...
SHRAMMM!
QUICK! QUICK!
FOUR...
THUNK
WRONG!
ZZZZTT!
THREE...
TWO...
VWORP-VWORP
ONE...
YES! YESSS!
THE BOX CLICKS OPEN. THE FUTURE IS NOW IMMUTABLE, INEVITABLE--


THE OUTCOME IS CERTAIN.
WHOLE GALAXIES FEEL THE FORCE OF THE BLAST.
THE PROCESSES OF MILLENIA ARE COMPRESSED INTO MERE MOMENTS. THE IMMENSE MASS OF THE HIVE IS COMPACTED AS IT IGNITES, PLUGGING THE WORMHOLE--
IT SPARKS, FIZZES WITH INCREDIBLE ENERGY, WITH LIGHT AND WARMTH AND LIFE--
THERE'S A NEW SUN RISING.
A NEW DAWN.
VWORP-VWORP


FRESH AIR. LUCKY. SO DID THE DALEKS TAKE THE TARDIS TO THE HIVE, OR WHAT?
POSSIBLY. OR MAYBE CERTAIN OTHERS THOUGHT TO TRANSPORT IT FROM AFAR--
OTHERS WHO COULD. I KNOW WHERE TO FIND THE ANSWER, AND, YES, WE'LL GO THERE. NOT YET, BUT SOON.
THEY'LL BE SAFE UP THERE IN THE SATELLOIDS NOW THE DALEKS' CONTROL IS EXTINGUISHED. THE CAULDRON MAY BE DEAD, BUT A SUN IS BORN ANEW--
I WAS PART OF IT, IZZY. I WAS TOUCHED BY IT, BY ITS POWER. IT WAS LIKE NOTHING ELSE I'VE EVER KNOWN. I FELT...
WELL, HUMBLED.
CHEER UP, DOCTOR. YOU MAY NO LONGER BE A SUN--
--BUT YOU'LL ALWAYS BE A STAR.
AWW. SWEET--
--BUT LET'S REVIEW THE MATCH, SHALL WE?
SO, YOU WON ON PENALTIES IN THE VERY LAST MINUTE OF EXTRA TIME. BUT IF YOU THINK IT'S ALL OVER--
JUST REMEMBER THERE'S THE DECIDER YET TO PLAY. BE SEEING YOU, DOCTOR--
--WE'LL BE JUST AROUND THE CORNER.
The End.

ROOTS



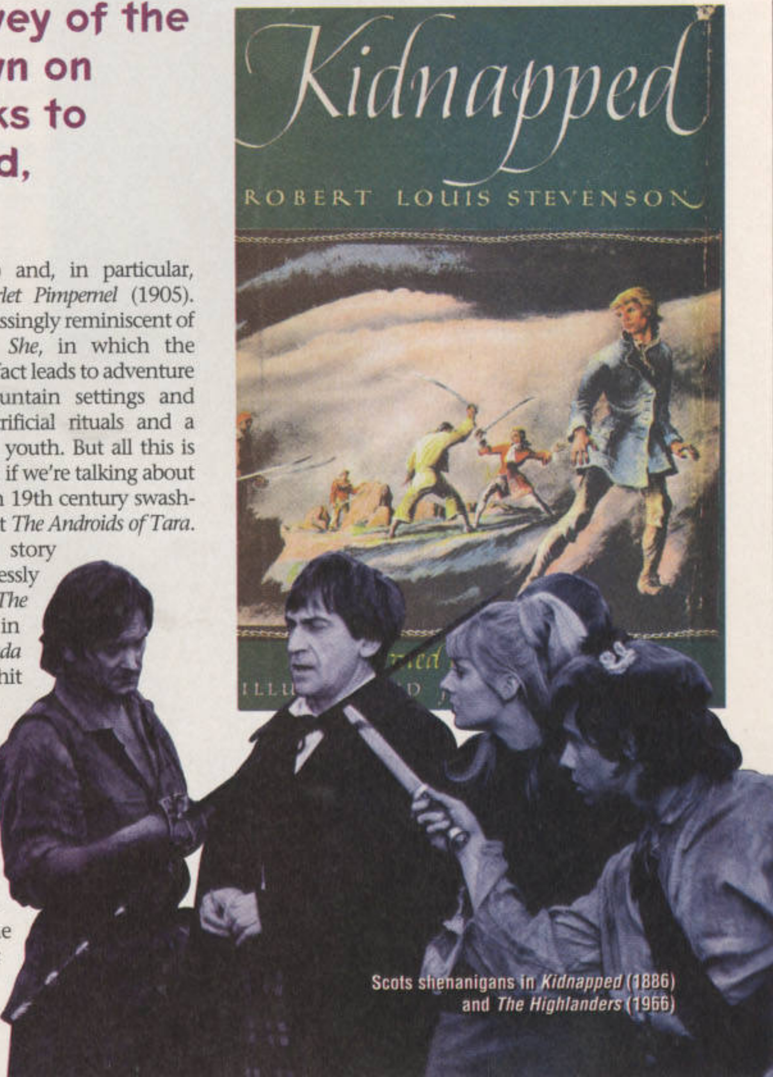
Part 5 BUDDHA and TRICKSTER

In the penultimate part of this survey of the many influences to have borne down on *Doctor Who*, Steven Cartwright looks to Stevenson, Conrad, Buddha, Ballard, Burgess, legend, lore and more . . .

Last time around we looked at several strands of popular 19th century literature which have influenced *Doctor Who* over the years, concluding with Robert Louis Stevenson's *The Strange Case of Dr Jekyll and Mr Hyde*. Stevenson, however, was primarily a writer not of scientific fantasy but of historical romance, and while his tales of 18th century derring-do might be less than fashionable today, they were standard childhood reading for *Doctor Who*'s first generation of scriptwriters. *The Smugglers* is best appreciated alongside an acquaintance with Stevenson's *Treasure Island* (1883) and John Meade Faulkner's *Moonfleet* (1898), high-spirited Cornish tales of treasure and contraband which between them provide many of the story's essential ingredients. *The Highlanders*, meanwhile, follows much of the plot of Stevenson's *Kidnapped* (1886), in which the hero is disinherited, captured and put on board a ship bound for the Carolinas; teaming up with a veteran of the Battle of Culloden, he overthrows his duplicitous slave-trading enemies and escapes after a perilous journey across the Highlands.

The Reign of Terror, meanwhile, borrows its storyline – concerning English double agents at work in revolutionary France – from Dickens' *A Tale of Two Cities* (1859) and, in particular, Baroness Orczy's *The Scarlet Pimpernel* (1905). *Planet of Fire* is more than passingly reminiscent of H Rider Haggard's 1887 *She*, in which the discovery of an ancient artefact leads to adventure among exotic desert mountain settings and features both barbaric sacrificial rituals and a flame which grants eternal youth. But all this is just beating about the bush; if we're talking about *Doctor Who* stories based on 19th century swashbucklers, we're talking about *The Androids of Tara*.

No other *Doctor Who* story borrows quite so shamelessly from a specific source as *The Androids of Tara*. Published in 1894, *The Prisoner of Zenda* was such an instant smash hit that author Anthony Hope Hawkins was able to give up his profession as a barrister. Give or take the odd bit of love interest and the added complication of the Princess Strella sub-plot, the two stories are practically identical, so anyone familiar with *The Androids*



Scots shenanigans in *Kidnapped* (1886) and *The Highlanders* (1966)

BBC [1] Macdonald [1]

of Tara ought to recognise this lot: holidaying in the fictitious mid-European state of Ruritania, the hero, Rudolf Rassendyll, takes a nap in a boar-hunting forest and is woken by a curmudgeonly old soldier and his hot-blooded young companion. They are amazed by his physical resemblance to the genial but slow-witted young King whose coronation is due the following day, and a high-spirited party at the King's hunting lodge follows. When the drunken King is subsequently kidnapped by his evil cousin Black Michael and the dashing blackguard Rupert Hentzau, Rassendyll agrees to be crowned in his place in order to trounce the villains. A game of plot and counter-plot ensues, including an ambush in a summer-house where a jealous woman who wants Black Michael for herself helps Rassendyll escape. A final daring attack on the enemy castle at the dead of night culminates in the King being rescued from a dungeon and Rupert Hentzau diving into the moat, swearing that he will return (unlike Count Grendel, he does, in sequel *Rupert of Hentzau*). Small wonder that the Doctor turns to Prince Reynart in Part One of *The Androids of Tara* and says, "Well, it has been done before!"

> **isn't ripping off an old book for four episodes just sheer plagiarism?**

But why do it at all? Surely ripping off an old book for four whole episodes of *Doctor Who* isn't so much an in-joke as just sheer plagiarism? Well, yes and no. *The Androids of Tara* takes care not to alienate anyone unaware of its source material, while at the same time adding an extra dimension for the initiated. The point isn't merely that the viewer should 'get' the reference; the sort of fans who value 'realism' are irritated by 'jokes' of this kind, rather like adolescents at a pantomime who shrink with embarrassment while the children and adults happily join in the songs and boo the villain. The key to this period of *Doctor Who* is its maturity as much as its playfulness, and accepting the fictionality of the story is part of the viewing process. The familiarity of the source material emphasises the ingenuity and significance of the elements that *aren't* the same – in this case both the androids and Romana's resemblance to Strella, which at the end of Part Two conspire to create one of the best cliffhangers ever. Moreover, the naming of characters such as Grendel and Lamia adds further layers of fictionality and interpretative potential to the Zenda story [see panel on page 50]. This piling of reference on reference to create multiple suggestions is connected with what the media theorist Keir Elam has famously called 'semiotic thickness', a catchphrase to which we'll return in the last instalment of this series.

The Androids of Tara is effectively a manifesto for the Graham Williams produced seasons of *Doctor Who*, which reside in a universe dominated by literary and classical models. The plundering of Greek mythology in *Underworld* and *The Horns of Nimon* is well known, but both stories are more than just retellings of old tales. *Underworld* is particularly deft in its fusion of ingredients – we all know that Jackson, Orfe, Herrick and Tala represent Jason, Orpheus, Herakles and Atalanta, and that the *P7E* is Persephone, goddess of fertility and queen of the underworld, and that the Minyan race bank is the Golden Fleece, protected by a dragon on the tree at the end of the world – but the story is shot through with numerous lesser details from the voyage of the Argo. The meteorites which gather around the Minyan ship's hull are reminiscent of the Symplegades, the moving rocks which threatened the Argo's passage into the Black Sea, while Jackson's near-catastrophic failure to escape from the gravitational pull of the planet recalls the episode in which a storm drives the Argo back to Cyzicus, its previous port of call, with disastrous consequences. The P7E's automatic distress beacon is effectively a Siren-song luring the Minyans into a crash-landing, while the Quest to recover the lost race-bank itself seems to be based on Jason's adventure on Lemnos, an island bereft of men where the dying population of women were generously impregnated by the heroic Argonauts before continuing their voyage. It might not be too fanciful to point out that whereas Herakles undertook the Twelve Labours in order to gain immortality, the reckless Herrick longs to end the Quest so that he can lose immortality. The Damoclesian sword threatening Idmon (another Argonaut's name) is imported from a different Greek legend. The naming of the mad computer as the Oracle is really just window-dressing, but the overall impression is not one of idle plagiarism.

Olinka Berova and John Richardson in *The Vengeance of She* (1968) and [inset] Peter Wyngarde in *Planet of Fire* – both derived from Rider Haggard's *She*

BBC [4], BBC Video [1], Hammer Films [1], JM Dent [1]

The Armageddon Factor, also by Bob Baker and Dave Martin, hints more timidly at Greek models. Atrios is presumably named after Atreus, warlike father of the Greek generals Agamemnon and Menelaus who laid siege to Troy, while Zeos is obviously reminiscent of Zeus. The war of attrition between the two planets is a space-age siege of Troy – and K9 becomes an unlikely Trojan horse for the miniaturised Doctor in Part Six. Anthony Read's *The Horns of Nimon* is the best-known example of all, with Seth (Theseus) defeating the Nimon (Minotaur) in the Power Complex (Labyrinth) of Soldeed (Daedalus) on Skonnos (Knossos) before returning in triumph to Aneth (Athens). The plight of drained planet Crinoth comes from another story, reflecting the turmoil in the city of Corinth at the time of its occupation by Jason and the sorceress Medea (on Crinoth Romana discovers now to stun the Nimons with 'Jasonite'). As with *The Androids of Tara*, the dissimilar bits provide the clues early on – we know by the end of the first episode, for example, that Skonnos is an empire in collapse and that it's Soldeed and not the Nimon who is being led by the nose.

All Greek to us: Galleia, Tala, Soldeed

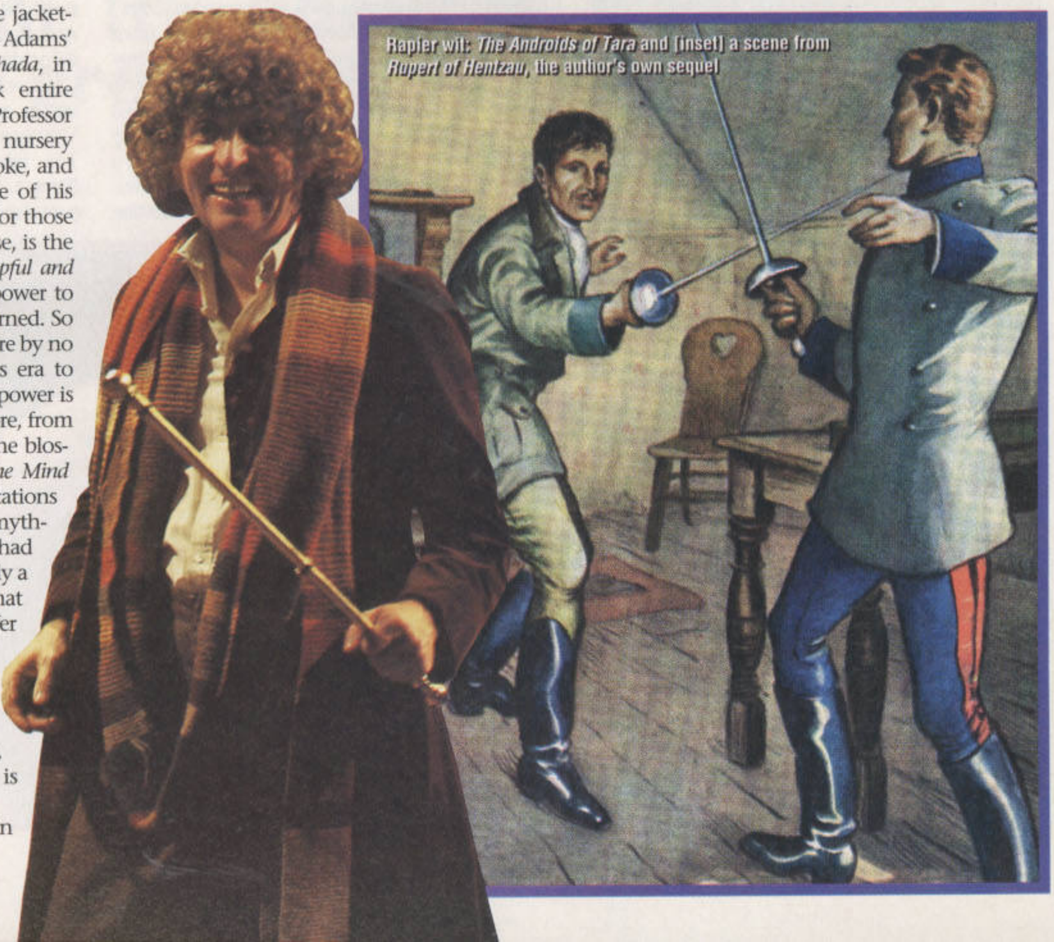
No other story borrows quite so shamelessly as *The Androids of Tara*

The Horns of Nimon, in many ways a shaggy dog story about an old book, the punchline of which is the deliberately ludicrous idea of Seth painting his spaceship white purely to go along with the legend (wouldn't transmitting a radio message to Aneth have been more sensible?), arrives at the premature end of Season Seventeen – a season which is more preoccupied with books than any other in the programme's history. There are books everywhere. In *Destiny of the Daleks* the Doctor reads *The Origins of the Universe* by Oolon Caluphid (thank you, script editor Douglas Adams). In *City of Death* he flips through a Parisian paperback – "a bit boring in the middle" – while somewhere across town Scarlioni is trafficking Gutenberg Bibles, collecting first drafts of Shakespeare and threatening metonymically to tear up the Paris telephone directory. In *The Creature From the Pit* K9 reads Beatrix Potter to the Doctor, who in turn is equipped with those useful volumes *Everest in Easy Stages* (written in Tibetan) and *Teach Yourself Tibetan* (the first line of which is suspiciously close to "don't panic", the jacket-blurb of another fictional book in Douglas Adams' repertoire). Most ostentatious of all is *Shada*, in which the Doctor and Romana work entire comedy scenes around the books in Professor Chronotis' study. There are Gallifreyan nursery books and the obligatory *Time Machine* joke, and Tom Baker finally gets to read a passage of his beloved Dickens (*The Old Curiosity Shop*, for those in doubt). Most important of all, of course, is the book they're all looking for, *The Worshipful and Ancient Law of Gallifrey*, which has the power to alter time and creation as its pages are turned. So all those comedy scenes with daft books are by no means just feeble gags; for the Williams era to culminate in a story about a book that *is* power is entirely in keeping with what's gone before, from *Underworld* and *The Androids of Tara* to the blossoming of the Douglas Adams style. *The Mind Robber*, with its 'Land of Fiction', quotations from *Little Women* and *Gulliver's Travels*, mythical monsters and fairytale characters, had ploughed the same furrow far more overtly a decade earlier. *Shada* is a footnote to what these stories are all saying – that books offer a kind of multi-consciousness and a mastery over knowledge that is, in the words of the following year's *State of Decay*, "the most powerful weapon of all". And, of course, they're great fun, which as far as the Fourth Doctor is concerned is every bit as important.

The Williams era's recurring interest in Greek antiquity is a less pervasive feature of *Doctor Who* than the icons of other mythologies, however. Notwithstanding further Greek dabblings in *The Myth Makers* (obviously) and *The Time Monster* (in which we have Kronos, the baby-eating Titan whose mutilation of the god Uranos [sic] spawned giants, nymphs and the Furies, while the treacherous Galleia/Hippias relationship seems to derive from the fatal passion of Theseus' second wife Phaedra for her stepson Hippolytus), there are equally widespread plunderings from Norse mythology in *Terminus* and *The Greatest Show in the Galaxy*. In the former, we have the Vanir (a group of Scandinavian deities inhabiting the depths of the earth and water, upon whose whim depended health and prosperity), the Garm (a wolf-headed guardian of the underworld), and characters named after human heroes of Norse legend (Sigurd, Valgard, Eirak). In the latter, the Doctor seemingly becomes an embodiment of Loki, the trickster deity who led the Giants into battle against the gods at Ragnarok, the last great battle. Loki, interestingly enough, was also the father of the monstrous wolf Fenrir, who was bound by a magic chain until he broke loose at Ragnarok and devoured the father-god Odin. The giants arrived at Ragnarok by sea, and the thunder-god Thor was destroyed while saving creation from the poison of a creature called the World Serpent which dwelled at the bottom of the ocean. All these events have direct parallels in *The Curse of Fenric*.

The Stones of Blood borrows freely from sundry Celtic mythologies to provide the Cailleach with her various *noms de guerre*, rightly debunking modern perceptions of Druidism and taking care to place itself in what for a *Doctor Who* story is an unusually precise context. Boscawen is a real place in Cornwall and the Nine Travellers, in all but name, is a real stone circle (actually called Boscawen-un or 'the Nine Maidens'), surveyed by the 19th century antiquarian Dr Borlase and identified by the ancient Welsh Triads as 'Boscawen yn Dumnonia', one of the three principal Gorsedds (bardic meeting-places) of the Island of Britain; in other words, David Fisher did his homework and set his story at a genuine site – although the BBC opted for a more accessible location in Oxfordshire.

Doctor Who's favourite mythology, however, is surely that of Buddhism. Padmasambhava, who brought Buddhism to Tibet, dwelt on a mountainside surrounded by devotees. He was said to converse with supernatural beings and attained



Rapier wit: *The Androids of Tara* and [inset] a scene from *Rupert of Hentzau*, the author's own sequel

Namesakes

Ten *Doctor Who* characters named after literary creations . . .

Mrs Hudson
The Talons of Weng-Chiang
Sherlock Holmes' housekeeper

Hieronymous
The Masque of Mandragora
Painter Hieronymous Bosch, but also the hero of Thomas Kyd's 1592 revenge play *The Spanish Tragedy*, magnificently subtitled *Hieronimo is Mad Againe*

Harker
Horror of Fang Rock
Given the vampire-eclipsing circumstances of this story's hasty commissioning, surely a sly reference to Jonathan Harker, hero of Bram Stoker's *Dracula*

Grendel
The Androids of Tara
The monster who terrorised the Danish king Hrothgar in Olde English poem Beowulf

Lamia
The Androids of Tara

A snake that was turned into a beautiful woman by Hermes, according to a legend recorded by Philostratus and immortalised in John Keats' tragic narrative poem

Camilla
State of Decay
The vampire in Sheriden Le Fanu's novella *Carmilla*, later made flesh by Ingrid Pitt in dodgy Hammer adaptation *The Vampire Lovers*

Royce and Aldo
Warrior's Gate
Rosencrantz and Guildenstern, the classic Shakespearian double-act in *Hamlet* and, later, in Tom Stoppard's play *Rosencrantz and Guildenstern are Dead* – in which they spend most of their time waiting for orders, musing on existentialism and determinism, and tossing coins meaningfully

De Flores
Silver Nemesis
The villain of Thomas Middleton's 17th century play *The Changeling*

Mrs Grose
Ghost Light
The housekeeper in Henry James' Victorian ghost story *The Turn of the Screw*

BBC Video [5]

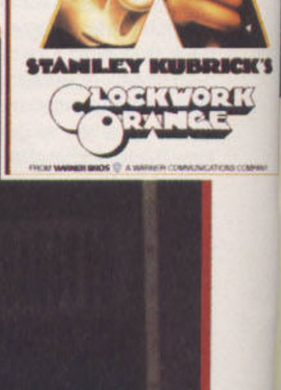
great spiritual power, and was able on one occasion to prevent the temple of King Khrisrong-Ide'u-btsan from being torn down by demons. He seems to have been an inspiration not only for *The Abominable Snowmen* but also for K'anpo in *Planet of the Spiders*.

Under the *aegis* of producer Barry Letts the Time Lords were often cast as a remote breed of Tibetan monks, and the construction of the Third Doctor's philosophical universe around Buddhist texts is well known; his story in *The Time Monster* about seeing the beauty of creation in a flower, and his redeeming journey to face his fear in *Planet of the Spiders* ("The old man must die, and the new man will discover to his inexpressible joy that he has never existed"), have been discussed at length many times over. Interestingly, *Snakedance* taps into some of the same ideas, in the process creating a story about blue crystals, psychic creepy-crawlies, possessed companions, transcendental meditation and camp fights in brightly-lit corridors which is often remarkably similar to *Planet of the Spiders*.

The Time Lords are often cast as a remote breed of Tibetan monks

Buddhist influences famously come into play in *Kinda*, which undoubtedly boasts the most labyrinthine root system of any *Doctor Who* story. Much of its content derives from the Buddhist precepts laid down in the *Dhammapada*: "make your mind strong like a fortress and fight the great fight against the Mara, all evil temptations"; "if a fool can see his own folly, he in this at least is wise; but the fool who thinks he is wise, he indeed is the real fool". While *Kinda*'s meditative philosophies and names such as Panna ('wisdom') and Karuna ('compassion') derive directly from Buddhist sources, the point isn't really what they mean, it's that they mean anything at all. The concept of the wheel of fortune, often labelled 'Buddhist' by *Kinda* commentators, is standard in many pagan belief systems and fundamental in a great deal of medieval Christian literature. Besides, there are various Old Testament references in the paradise planet, the forbidden apple and the Mara's manifestation as a serpent, and Hindle quotes Victorian hymns. (*Snakedance* adds Hopi and Navajo snake rituals to the melting-pot.) There are reams of references to identify, but to pin them down in a story like this is so much trainspotting. None of it's there by accident, of course, but the point is the proliferation of references not the references themselves. The Trickster is the key here: according to Todd he's "a familiar figure, anthropologically speaking", occurring throughout human cultures and history, and the fight against the Mara is an equally familiar conflict against evil. The diversity of literary and cultural name-dropping (we're back to 'semiotic thickness' again) means that *Kinda* never looks like a small story unfolding on a small planet – its themes are universal. But to call it 'allegorical' is a nonsense – it's not 'about' Buddhism or any such thing. It's *about* the Doctor sorting out a mad colonist and a bloody great snake.

More tangible than its cultural and religious influences are *Kinda*'s literary sources, notably Joseph Conrad's *Heart of Darkness* and Ursula K Le Guin's *The Word for World is Forest*. *Heart of Darkness* (1902) concerns a young employee of an ivory-shipping company in the Congo discovering the brutality of colonial exploitation and travelling upstream into the jungle to confront his colleague Kurtz, who has "seen into the heart of things", lost his mind and forced the natives to worship him. The story was adapted by Francis Ford Coppola for his notorious Vietnam War film *Apocalypse Now*; by strange coincidence Ursula K Le Guin was in part taking a stance against the war in Vietnam when she wrote *The Word for World is Forest* in 1968. The paradise planet of Athshe,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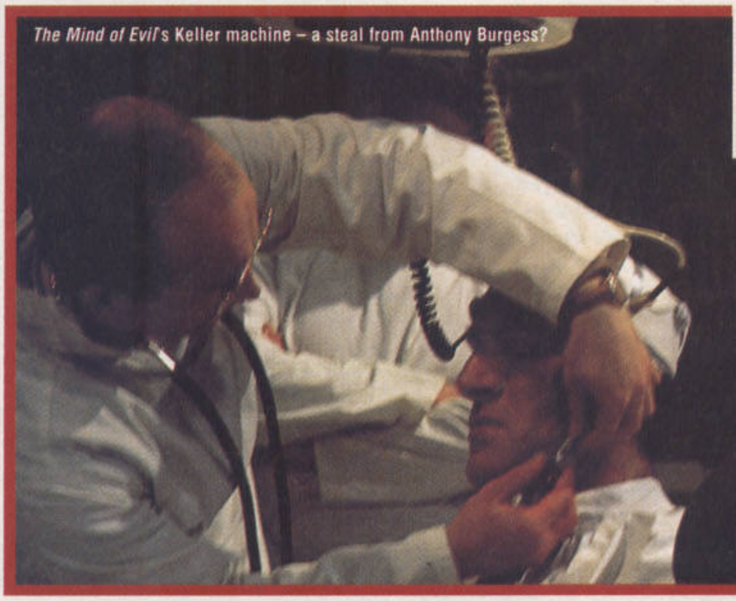

The Mind of Evil's Keller machine – a steal from Anthony Burgess?

inhabited by peaceful forest-dwellers who live in harmony, worship dreams and consider themselves the servants of the trees, is colonised by an advance party of humans who name the planet 'World 41' (Sanders calls Deva Loka 'S-14'), enslave the Athsheans and plunder the forests. The military perceive the Athsheans as "primitives", but ethnologist Lyubov recognises their highly advanced culture characterised by a shared mentality and an organic relationship with the forest, and the psychological equilibrium of the natives is in sharp contrast to the dangerous instability of the supposedly civilised colonists. Insanity, corruption and war ensue; unlike *Kinda*, there's no happy ending.

Paradise found: the Doctor (Peter Davison) and Todd (Nerys Hughes) in *Kinda*

Kinda is not 'about' Buddhism. It's about a bloody great snake

Apart from this there are very few occasions where *Doctor Who* stories can be said to have been inspired by modern science fiction; fans are prone to draw similarities with their favourite Robert Heinlein novel or *Star Trek* episode, but only rarely can these connections have arisen in the minds of *Doctor Who*'s scriptwriters, few of whom were enthusiasts of the genre. *The Mind of Evil*'s 'Keller Process' and its creation of brainwashed zombies are strongly reminiscent of 'Ludovico's Technique', the horrific conditioning of violent criminals in Anthony Burgess' almost-SF satire *A Clockwork Orange* – a topical enough text in 1971 amid the controversy surrounding Stanley Kubrick's film adaptation (in which, incidentally, the eyelid-opening apparatus applied to Malcolm McDowell's Alex is almost identical to the 'crown of thorns' inflicted on Paul McGann's Doctor in the TV Movie). *Day of the Daleks* utilises a familiar SF plotline involving commandos from the future trying to change history by assassinating unwitting 20th century innocents (12 years before *The Terminator*!) but it's doubtful whether Louis Marks had ever read any Harlan Ellison. Indeed, once again the names owe more to classical mythology than to science fiction; Anat was an Egyptian warrior goddess who dressed like a man, while Boaz (meaning 'with strength') crops up in the Old Testament as Ruth's husband and also as one of the pillars of Solomon's temple.

These, however, are passing similarities and no more. *Kinda* apart, there are arguably only a couple of instances in which *Doctor Who* has borrowed from 'hard' science fiction. The first is Chris Boucher's *The Robots of Death*. In this case the main culprit is *The Naked Sun* by Isaac Asimov, in which a city detective and his robot assistant are sent to investigate a murder on a planet whose inhabitants can't bear physical intimacy with one another. They rely instead on robots which have fortunately been reprogrammed to kill, threatening to end civilisation. The robot assistant saves the day by looking human enough to confound the killer. It doesn't take too wild a stretch of the imagination to find the origins of Poul, D84, Taren Capel and robophobia in there. Taren Capel, of course, is named after Czech author Karel Capek, who coined the word 'robot' from the Czech *robota*, meaning 'drudgery'; in Capek's play *RUR* (as in Asimov's *Reason*) the robots believe themselves to be mankind's next evolutionary stage and revolt against their human taskmasters. All this fits neatly with Taren Capel's rantings about releasing his "brothers" from "bondage" and giving the robots a self-justification beyond serving the people who constructed them. Like Asimov, Boucher clearly relishes the paradox that it's only the fact that they're machines which stops the oppressed slaves from being the story's heroes, as they would be in any other *Doctor Who*.

The second instance is Stephen Wyatt's Paradise Towers, squarely based on JG Ballard's 1975 novel *High-Rise*, a black comedy set in a 40-storey luxury apartment block in a London of the near future. The building houses 2000 middle-class citizens and is equipped with shops, restaurants, swimming pools and other amenities, but the anonymity and irresponsibility of isolated urban life brings about a degeneration of society's fragile ties; after a power failure the tenants find themselves organised into a makeshift social hierarchy, and pitched tribal battles break out in stairwells and lift-shafts. All contact is lost with the outside world as the half-wrecked high-rise becomes a total environment of hunter-gatherers. *Paradise Towers* as good as picks up where *High-Rise* ends, although the bleakness of Ballard's vision is softened by Wyatt's somewhat bizarre explanation that the social disintegration is the result not of moral degeneration but of all the adults going off to war and leaving only the very young and the very old behind. There are shades of Golding's *Lord of the Flies* here as well. 'The Great Architect' is an archaic Christian term for God which is central to the rituals of Freemasonry, and thus is doubly appropriate for the creator of a building called Paradise Towers.

But we're getting ahead of ourselves. *Paradise Towers* is the start of *Doctor Who*'s final phase, a subject we'll return to after looking at the series' dabblings in fairytales, plays and poetry.

Next issue . . .

Katy Manning

An audience with the actress behind the Doctor's scattiest ever assistant!

Behind *The Masque*

Scriptwriter and Oxford don Louis Marks on his four *Doctor Who* adventures . . .

Space buns and tea

So, why *does* the show you love sometimes make you want to curl up and die?

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